



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 3. No. 28.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, APRIL 6th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD	(Relay)
PLYMOUTH	(Relay)

SPECIAL CONTENTS.

THE MIGHTY ATOM AND ITS WORK
By Sir William H. Bragg, F.R.S., D.Sc.

BROADCASTING AND THE CINEMA.
By C. A. Lewis.

THE KING'S WIRELESS SET.

OFFICIAL NEWS AND VIEWS.

THE STORY OF "TOM BOWLING."

RATES OF SUBSCRIPTION to "The Radio Times" (including postage to any part of the world): SIX MONTHS, 6s. 9d.; TWELVE MONTHS, 13s. 6d.

What Is Time?

By J. C. W. Reith, Managing Director of the B.B.C.

YOU may have noticed a paragraph in these pages recently to the effect that watch-makers are benefiting considerably from the wireless signals which are broadcast, as people are discovering faults in their clocks and watches and wish them to go better. If a census were taken of all the clocks and watches in the houses of London, I wonder how many would be found to be correct to within sixty seconds, and how many would be going at all.

Some clocks are mathematical problems. I once heard a clock strike five when the hands were at half past three. The owner told me that the time was a quarter to eight; he seemed quite satisfied with this sort of arrangement. The striking apparatus of clocks naturally runs down, but I once knew a clock, with aspirations, which on one occasion struck ninety-seven on end, and in America I heard a clock over a college building chime continuously for an hour on end after midnight.

There is one great point about the time transmitted by wireless: it cannot be wrong. We guarantee that, for behind us there is the power and the accuracy of the Royal Observatory—than which there is none greater in the world. We do not broadcast time for amusement, but as one of our serious contributions to public service. We are unlike the owner of a clever timepiece who was dilating to a friend on its several virtues: "It can tell you the day of the week, the month and the year, the temperature and the air pressure, and even show you the stars that you should see at night. It does not keep very good time, but you cannot expect a clock to do everything."

The broadcasting of accurate time-signals provides another instance of the way in which modern civilization has "speeded up." Our placid forefathers ambled easily through life, content to jog along without overmuch worrying

about the time. The sundial was the favourite method of keeping to time, and one supposes they were late if the day were dull.

Their interests were less wide than nowadays too, and one must remember that the 25-mile radius which to us means the range of a crystal set meant to them the limit of their visiting list and business interests. Outside that radius they rarely ventured, and cared little what happened beyond it. Small wonder that the sundial was sufficient for their needs.

The rushing world of to-day demands greater accuracy of its time-piece, and is glad to seize the opportunity afforded by wireless of keeping Greenwich time. One cannot blame the weather nowadays when one is late—one must either blame the transport difficulties or the clock.

Rare as it is, or shall we say used to be, before the days of wireless, to find people who keep accurate time in daily life, it is infinitely easier to tell what the time is, correct to a fraction of a second, than to tell what is time. This is a problem which has confounded modern philosophers since the days of Immanuel Kant.

Most people have a sense of time more or less; less, when they keep us waiting. Where does this sense of time reside? Is it in our power of hearing? It may not be common knowledge that the human ear is so delicate an instrument that it can hear, as separate sounds, beats which are only one two-hundredth of a second apart.

But suppose no clock is heard or seen. Have we some internal or mental apparatus for measuring time? Some people seem to have; if one asks them the time, without consulting watch or clock, they can tell it correctly to within a few minutes. Many can make them

(Continued overleaf in column 3.)

A Song that Helped the Navy.

The Story of "Tom Bowling." By A. B. Cooper.

CHARLES DIBDIN is the Laureate of the British Navy. It was said of him that he brought more men into the Navy than all the press-gangs, and if it be true that "one volunteer is better than three pressed men," as the old naval proverb goes, his contribution to the defence of his country, although he was never himself a sailor, must be reckoned invaluable.

Very fittingly he was a son of Southampton, where he was born, the eighteenth child of his father, March 15th, 1745; but he spent the greater part of his life in London, and died in Arlington Street, Camden Town, in 1814, and is buried in the graveyard of St. Martin's Church there.

Dibdin must have been rather a forward child,

Here, a slender hull, lies poor Tom

Bowling.

The darting of our crew;

No more he'll hear the tempest howling.

For death has breached him to.

His form was of the manliest beauty,

His heart was kind and soft;

Faithful, below, he did his duty;

But now he's gone aloft.

Tom never from his word departed,

His virtues were so rare,

His friends were many and true-hearted.

His Pull was kind and fair;

And then he'd sing, so blithe and jolly,

Ah, many's the time and oft!

But now he's turned to melancholy,

For Tom is gone aloft.

Yet shall poor Tom find pleasant weather,

When he, who all commands,

Shall give, to call life's crew together,

The word to pipe all hands.

Thus Death, who Kings and tars despatches,

In ruin Tom's life has do'd;

For though his body's under hatches,

His soul has gone aloft.

for he came to London, played the organ at St. Bride's, sold six original ballads to a publisher in St. Paul's Churchyard for three guineas, and had a musical drama produced all by the time he reached his seventeenth birthday! He was the forerunner, too, of men like Henry Russell, Courtney Gram, and George Grossmith the Elder, for he seems to have been the original "public entertainer," writing his own songs, words and music, and singing them to his own accompaniment played upon a sort of "cresc" betwixt pianoforte and organ.

This curious instrument had other peculiarities, for attached to it, and played in turn or together, as occasion demanded, was a set of bells, a side drum, a tambourine, and a gong. Thus, upon this showing, Dibdin might be credited—or discredited—with the evolution of the jazz band, for he seems only to have lacked a set of saucerpan fiddle to make his pioneer attempt complete!

Dibdin's costume, when engaged in entertaining the public, consisted of a blue coat, a white waistcoat, with black silk breeches and stockings; he wore his hair in the fashion of the day, fully dressed and profusely powdered. His air was more that of a person entertaining a party of friends in a private drawing-room than of a performer exhibiting to a public audience and there can be no doubt that he and Garriek, with whom he was for some time associated, by their dignity and good-breeding, did much to re-

habilitate the depressed fortunes of "play-actors."

Dibdin wrote 1,400 songs, thirty dramatic pieces, and two novels, yet, until a grateful country gave him a pension of £200 per annum for his services to the defence of the realm and the building of the Empire, he was very frequently associated with financial disaster. Probably, like a good many men of genius, he was an indifferent man of business. But, although he wrote so much, his lasting fame depends entirely upon his sea-songs, which are unsurpassed in the language. This happy vogue he did not strike until he was thirty, when he occupied some portion of the thirteen weary hours taken in crossing from Calais to Dover in a gale, by penning his first sea-song, and still one of his best: "Blow High, Blow Low."

A Sad Blow.

There can be no doubt, however, as to which of Dibdin's songs has stood the test of time best. This place is by universal consent given to "Tom Bowling," which has all the simplicity, unaffected sentiment, and closely-knit construction of a first-class lyric. His favourite brother, Tom, much older than himself, was a sailor, and for a time a prisoner of war, captured at sea by the French, and it must have been a sad blow to Charles when the news arrived that Tom had died at sea. It is this sailor brother he has immortalized in "Tom Bowling," a song which has been sung in ten thousand fo'fles on every sea of the globe.

Women in Modern Fiction.

A Talk From London, by Marjorie Bowen.

ONLY in very modern times have women written about themselves; female novelists and poetesses of the past dealt with the types more or less stereotyped by men. Fanny Burney, Maria Edgeworth, Jane Austen, George Eliot—all wrote of women exactly as if they had been men. They took the conventional types, and treated them in a conventional manner, though after the fashion of their individual geniuses.

Charlotte Brontë came nearer to frankness in her heroines; but even she has traces of obvious and inevitable self-consciousness—how could it be otherwise in an age when it was not considered "nice" for a woman to write at all?

Fearless Fan Pictures.

That marvellous book, "Wuthering Heights," an exception to most rules, shows, with something of the lambent blue of a lightning flash, woman depicted by a woman. But with this solitary exception, it has been left to the present day for women to depict themselves fearlessly in the pages of fiction, and for men to devote their skill to other than the traditional figures of "heroine," "adventurer," and all the stock types of stage and novel.

Without doubt, women are the main audiences to which fiction appeals, and it is largely their doings that are chronicled by the modern novelist; the tale of purely masculine interest is rare enough to point the rule, and, therefore, one may suppose that the heroines of modern fiction, mostly represented with extraordinary force and cleverness and almost uncanny insight, have affected feminine thought and feeling.

And as the trend of modern novels has been so pronouncedly in favour of each cycle of "ad-

What is Time?

(Continued from the previous page.)

selves waken at any given hour in the morning. But this does not prove that they have a sense of time, but only that they seem to possess some internal mechanism in their sub-conscious state which registers time for them.

Probably most of us are certain that we possess an internal power of measuring the passage of time, but a good proof of the fact that this power depends on happenings quite outside ourselves is given by the experience of the miners entombed in the recent Redding pit disaster.

The accident occurred, if I remember rightly, on a Thursday, and when after days of suspense, the buried men were brought to the surface they thought it was Sunday or Monday, whereas it was the following Saturday. They had lived in the dark for nine days on air and water, and they thought it was four. They had lost their sense of time. This seems to show that our sense of time is closely bound up with the alternation of day and night, with the strengthening and the fading of sunlight, and with the recurrence of stated meal times.

Some say that time is an illusion, some say it is the form in which all our knowledge is given. Some say space itself is only a form of time, and that time is an ultimate reality. We can leave it at that so far as the *Radio Times* is concerned, and continue to give you the six dot seconds and Big Ben, and so broadcast what is the time, leaving what time is to be broadcast when somebody finds out.

Daring Heroines.

Many women who felt slightly uncomfortable as to the daring unconventionality of their opinion or behaviour, must have been reassured and strengthened by reading of a fictional heroine a great deal more unconventional and daring still! And many another must have been shaken out of "old-fashioned" ways of thinking by reading some novelist's exposition brilliant and trenchant, of the modernist viewpoint.

Many phases of present-day life are known to many women only through the pages of novels; from the lives of fictitious heroines they gain new ideas of what woman is and may be. Novels of the older school merely told what woman ought to be; a creature of virtue almost impossible to emulate, contrasted with a monster of cold wickedness everyone felt unreal, could have had little effect on even the softest mind.

But the heroines of modern fiction are vivid, arresting, potent, vital. They make the reader pause and think: "Am I like that—really?"

No longer all beautiful or young, or sought after, or even pleasant or gracious, these figures of women convince by their truth to humanity. Sometimes they shock either good taste or good behaviour—or is it merely the ghost of Mrs. Grundy who is displaced? But you can't go to sleep over their adventures or yawn over their moods.

Accent Musical ou Intonation du Français.

The following Talk will be broadcast from London Station by M. E. M. Stephan, on Tuesday, April 3th. It is printed here in French so that readers of "The Radio Times" may follow the speaker word by word. In this way, listeners will be enabled to correct any errors of pronunciation.

LES différentes syllabes d'un groupe de sons, se distinguent les unes des autres par leur durée, par la force avec laquelle elles se prononcent, et surtout par la modulation de la voix. Quand nous parlons, la voix passe continuellement d'une note musicale à une autre note musicale, tantôt plus élevée et tantôt plus basse.

Ce phénomène de la langue parlée est connu sous le nom d'Intonation; ce n'est autre chose que l'abaissement ou l'élévation de la voix pour exprimer nos idées et nos sentiments.

A première vue, si l'on se rend compte, que dans une langue comme le français, chaque syllabe que l'on prononce, se dit sur une note différente, il semblerait que l'étude du système d'intonation du français doive présenter des obstacles insurmontables. Toutefois la chose n'est pas aussi compliquée qu'elle paraît; car les traits les plus importants de ce système, peuvent s'exprimer à l'aide de certaines règles faciles à comprendre.

Remarquons, tout d'abord, que le sens du même mot ou du même groupe, peut être profondément modifié par un changement d'intonation. Un mot comme "oui" peut admettre 5 ou 6 intonations différentes.

Il suffit de comparer

et

il est parti et il est parti

ou bien

good morning et good morning.

pour se rendre compte du rôle que joue l'intonation dans la langue parlée. Au moyen de certaines intonations nous parvenons même à donner un sens, à des syllabes qui ne veulent rien dire.

Ex.

M. M. M. M.

Nous étudierons en premier lieu, le genre d'intonation dont le Français se sert dans un phrase positive ou négative, alors qu'il ne désire pas accentuer d'une façon spéciale, ni mettre en relief un mot quelconque. Dans cette intonation normale et non emphatique, les points saillants, c'est à dire les tons les plus haut et les plus bas, tombent sur certaines syllabes qui sont déterminées par leur position dans le groupe; aucun compte n'est tenu de la nature des mots auxquels ces syllabes appartiennent. En règle générale, la syllabe en question est la dernière du groupe. Ex.

un grand enfant. et un enfant grand.

Il suffit comme on le voit de changer l'ordre des mots "grand" et "enfant," pour qu' aussitôt l'accent musical le plus bas passe de la syllabe "fant" à la syllabe "grand"; et l'accent musical le plus élevé, de la syllabe "en" à la syllabe "fant."

(Continued on col. 3, page 44.)

Official News and Views.

Gossip About the B.B.C.

For Schumann Lovers.

Bournemouth is holding a Schumann night on Friday, April 4th. Among other items are the 1st, 2nd, 3rd, and 4th Movements of the D Major Symphony, the Overture to J. K. & Caesar, the music to Byron's *Manfred*, and Mr. John Collinson will give a recital of songs from the *Liederkreis*.

Engagements Through Wireless.

The following incident which has come to our notice is significant, and should interest not only listeners, but every concert artist. The Secretary of the London County Branch of the Ancient Order of Riboniens, listening one night to a London Station programme, was much impressed by the performance of a lady singer. He thought what an excellent thing it would be to get the services of this artist for St. Patrick's Night Concert, in which he was interested.

Accordingly, he got in touch with her, and the result was that those who attended the Kingsway Hall, where the concert was held, heard this artist in person.

For the Children.

The Eiffel Tower transmission, which Sheffield re-broadcasts twice weekly during the "Children's Corner," takes place between 6 p.m. and 6.45 p.m., and consists usually of orchestral and song items. The reception from Eiffel Tower is singularly free from atmospheric and Morse interference.

The transmission is picked up at our sub-station at Green Hill—approximately four miles from the station itself—and is put over a hard line direct from the telephone terminals to our own amplifier, and from there re-broadcast. It is the first time that a Continental station programme has been broadcast for the children during their own particular hour.

Distinguished Singers at Cardiff.

The programme of part songs and Chamber Music given at the Cardiff Station on April 3rd was the first of a series of six such programmes to be devoted to the interpretation of song. For six consecutive Thursdays a number of distinguished vocalists will interpret selections of the most worthy songs of different schools or periods.

Vocalists engaged include Robert Radford, Gilbert Bailey, John Collinson, William Lewis, Norman Nettle, and Winifred Fisher. The other half of each of these programmes will be devoted to instrumental music performed by equally distinguished artists, among whom will be Maurice Cole, Dorothy Howell, Beatrice Bellini, Hilda Dedrich, Daisy Kennedy, Lena Mason, Beatrice Evelyn, and Leon Goossens. This musical feature, for six consecutive Thursdays, will be of great interest to all song lovers.

A Fine Programme.

Special attention is directed to the Symphony Concert which will be broadcast from St. Andrew's Hall, Glasgow, on April 10th. The Augmented Glasgow Wireless Orchestra will be conducted by Mr. H. A. Carruthers, the Station Director. This concert is being given in aid of the Royal Samaritan Hospital.

The programme includes works by Balford Gardiner, Debussy, Wagner, and Edward German, whilst Mr. Albert Sammons will be the soloist, and will play Max Bruch's Concerto in G Minor, and solos for violin.

WE feel sure all listeners will share our pleasure at the decision of the King to permit his speech to be broadcast at the opening of the British Empire Exhibition on April 23rd. We hope in another issue to give full details of how the transmission will be effected, as it is our intention to use the best means available to enable the greatest number of listeners to hear the voice and the message of the King.

His Majesty now receives a copy of *The Radio Times* every week at Buckingham Palace.

Oscillation Declining.

On the whole, we are encouraged to believe that oscillation is less troublesome than it was a few weeks ago, but it must be remembered that it is only by communicating with us that we can form an opinion as to the extent this trouble gives to listeners. Whilst we are anxious to know where oscillation is taking place, we are equally anxious to know where improvement can be reported.

Good News.

The Morse Station, about which there were very many complaints at the beginning of the month, is now no longer troubling the listeners of Greenwich, Blackheath, Lee, and Eltham. There have also been very many reports in the last few days from the North Kent and South Essex listeners of a station making very fast Morse near London's wave-length. This station has now been identified, and the authority concerned has taken steps to reduce the interference.

Picked Up in India.

We received the other day an interesting cable from Assam, stating that the trans-Atlantic transmission of Thursday, the 12th inst., was picked up in that part of India.

At the Boat Race.

Those who intend taking advantage of our special Boat Race programme, to be transmitted from London on Saturday, April 5th, should note that, owing to the time of the Boat Race having been advanced to 2.15 p.m., we have arranged for the Grenadier Guards Band to play from 2.30 to 3.30 p.m.

There will, therefore, be no usual afternoon transmission.

A Book for Listeners.

An interesting book has just been published entitled "What Every Briton Ought to Know" (P. R. King and Son, Ltd.), being the short introduction to the study of Empire Economic Problems.

This volume, by Mr. Ben H. Morgan, comprises a series of addresses, the first eight of which were substantially in their present form broadcast from the London Station.

Glasgow's Classic Programme.

The songs, "Noble Signora," from Meyerbeer's *Les Huguenots*, and "Air de Leo," from Debussy's *L'Enfant Prodigue*, will be sung at the Glasgow Station on Friday, April 11th. The orchestra at this station will play Schubert's "Rosamunde" Overture, and Massenet's "Herodiade" Suite on the same evening.

Demand for Broadcast Operas.

The Bournemouth Borough Librarian states that he is unable to cope with the number of requests for copies of operas, etc., when they are about to be broadcast. He has searched the whole of Bournemouth for extra copies of these works, but nobody stocks them!

Letters from Listeners.

(All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.)

A Remarkable Experience.

DEAR SIR.—I wonder how many of your readers have heard a crystal set transmission without using the headphones? This was my surprising experience the other night.

Our set is an ordinary B.B.C. crystal set, with indoor aerial, from which we got excellent results. I listened to the Savoy Bands until 11 p.m., and then went to bed, but left the set open, with the phones near it, on the table.

I was awakened in the early morning by the sound of music, which I drowsily thought was a gramophone! It soon stopped, however, and I was just trying to sleep again, when I heard a nasal voice saying: "Hello, hello, hello. —Station, New York City, calling." Then again, I heard the now familiar "K.D.K.A. Station, Pittsburg, and Minnesota, calling," etc. I could not catch everything that was said, but after reading of your proposed transmission to America, I knew that the stations were saying that they had heard the Savoy Bands.

I must admit it sounded very eerie, lying in the dark and hearing our "American cousins" speaking across the "herring pond" so distinctly.

Our set stands on a mahogany table, and I found in the morning that I had placed one pair of phones (two pairs were attached) face downwards on the table, the others were lying on a book.

I am now looking forward to your next transmission to America, when I shall again leave the set open, and see if I can get such good results again.

Yours truly,

London, W.C.

D. M.

Appreciation From Holland.

DEAR SIR.—Being a regular listener, I cannot omit expressing my satisfaction with the way in which the wireless programmes are composed. I am very grateful to the several programme-composers of the British transmitting stations—not only to the composers, but also to the performers themselves for the agreeable nights they give to the world. To spend nights in listening to the symphony concerts and dance-music is a real joy.

Wireless will make English music popular all over the world.

Yours faithfully,

Rosmond, Holland.

Th. M. H. L.

Atmospherics and the Weather.

DEAR SIR.—Is it not possible for the B.B.C. to arrange their American tests on more suitable nights by aid of the meteorological observations? The recent test of March 14th of two-way working was not very successful. The stars were clear and atmospherics prevalent.

On the morning of March 15th the barometer fell slightly and the sky became overcast with high clouds, and I heard W.G.Y. quite clearly with a three valve set and an indoor aerial.

A difference of one day thus made all the difference because the B.B.C., with their

powerful receiving station, could have relayed it very well.

Yours truly,

South Normanton,
Derbyshire.

H. B.

[Meteorology has practically nothing to do with atmospherics. There is no defined relationship between the two.]

London Brightens Germany.

DEAR SIR.—A friend of mine who has just returned from Cologne tells me that officers in the Army of Occupation have four and six valve sets with which they can hear London and other points, and thus feel they are in touch with home and thousands of listeners throughout the United Kingdom, and amongst the latter no doubt many dear to them.

Isn't this a splendid thing for those whose duty keeps them away from home events, and must they not feel gratified to be thus in touch with England?

Yours truly,

Watford.

R. H. L.

Asking for More.

DEAR SIR.—We are a couple of old "Victorians," getting on towards eighty years of age, and would like to thank you for the pleasure we receive from your Sunday evening broadcasting. The hymns, anthems, addresses, and the readings from the poets give us a deep joy and sweet memories of old times. Like "Oliver Twist," we ask for more. The Poetic Selections are most delightful.

Yours gratefully,

"DABBY AND JOAN."

New Southgate, N.

Copied on the Continent.

SIR.—Some weeks ago, while in Belgium, I noted that the journal of the recently-opened Brussels Station, *La Radiophonie*, printed London's programmes in addition to its own and that of Paris.

The other day, in glancing through a copy of the *Berliner Tageblatt*, I was surprised, and delighted, to see that equal prominence had been given to our own programme and to that of the local broadcast.

Yours faithfully,

London, W.C.

A. Z.



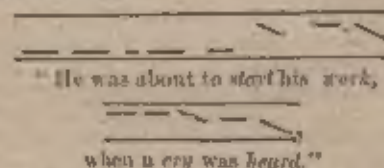
Voice from H.O.: "One, begin with left foot, and step directly forward. Two, step diagonally forward to right, weight on right foot. Three, draw left foot up to right, dip," etc., etc.

Accent Musical ou Intonation du Français.

(Continued from page 43.)

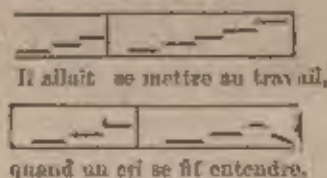
En anglais, c'est très différent. Ces points saillants dont je viens de parler, tombent sur les syllabes accentuées des mots importants du groupe quelle que soit d'ailleurs la position de ces mots dans le groupe. Prenons la phrase suivante: "He was about to start his work, when a cry was heard."

Graphique
Représentation.



Les cinq premières syllabes "He was about to" se disent sur la même note, dont l'accent musical est assez bas; puis le ton monte brusquement, et nous donnons au mot "start" l'accent musical le plus élevé. Après cela, il y a un abaissement du ton à chaque syllabe accentuée, et la note la plus basse se fait entendre en prononçant "heard."

Les syllabes non accentuées, "his," "when," "a," et "was," se disent sur le même ton que la fin de la syllabe accentuée qui les précède. Le ton général est descendant. Si nous prononçons la phrase française correspondante, nous sommes frappés immédiatement de la grande différence qui existe entre les deux intonations.



La phrase se divise naturellement en quatre groupes, et il est facile de voir que chaque groupe, excepté le dernier, est traité d'après le même principe. La première syllabe du groupe a le ton le plus bas, et par une élévation à peu près égale, produisant des intervalles musicaux égaux, la voix monte jusqu'à la dernière syllabe, qui a l'élévation la plus grande dans le groupe.

Examinons le dernier groupe et nous verrons qu'il, c'est l'avant dernière syllabe qui se dit sur la note la plus haute, et c'est la dernière syllabe qui est caractérisée par un abaissement maximum du ton, jusqu'à la limite extrême de la voix.

Remarquons de plus que durant la prononciation d'une syllabe française, longue ou courte, le ton reste absolument le même; il ne monte ni ne descend, c'est là, un des secrets de la bonne prononciation du français.

Dans ma prochaine causerie, je m'attacherais à vous expliquer, plus à fond, les lois auxquelles se soumet l'intonation non emphatique française, dans les phrases positives, négatives et interrogatives; je m'efforcerai aussi de vous mettre en garde contre les fautes d'intonation qui tombent généralement les Anglais, quand ils parlent le français.

SCOTLAND YARD'S WIRELESS CAR.

A MOTOR-CAR in which detectives, travelling at forty miles an hour, will be able to keep in constant touch with Scotland Yard, has been designed and built by the Force.

In the car there is a transmitter for a 265 metre wave length, and a tuner and amplifier for the 730 wave length reception set.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

The Retort Sarcastic.



MISS GLADYS V. HOLLAND.

MISS GLADYS V. HOLLAND, whose singing is much liked at Bournemouth, tells an amusing story about a very young actor who was boasting to an older player that he had just obtained a part at a London theatre. "These rehearsals are a terrible nuisance," he said, haughtily; "but, thank goodness, I know my words!"

"What, both of them?" asked his companion.

"The Sifensor."

ONE of the most popular of wireless entertainers is "The Sifensor," who broadcasts humorous talks from Manchester. In private life he is Mr. F. M. Wilks-Barry, and he has had a most interesting and adventurous career.

Among his experiences was a meeting with Trotsky in the American saloon where John Masfield, the poet, was formerly a bar tender. He has "roughed" it with Bert Kennedy in the States, and founded a Labour Church west of the Alleghany Mountains; but perhaps his most interesting exploit was assisting the sculptor Gerhardt to take the cast of the face of General Grant when the famous soldier was lying dead on Mount McGregor, Saratoga, in 1885.

A Pleasant Surprise.

A SOLO pianist who is well known at Bournemouth is Miss Nora Bradbury. She relates a funny story about a very impromptu orchestra. After they had finished playing a selection, the conductor turned angrily to the "cellist" and said: "Look here! Do you know that you were two hours out all through that piece?"

"My word!" exclaimed the "cellist," his face beaming with smiles; "I didn't think I was as near the right notes as that!"

From Science to Music.



MR. NORMAN NOTLEY.

MR. NORMAN NOTLEY, who sings at London Station, began his career with a scientific training at London University. While there, however, he discovered that he had a good voice, and so he decided to become a vocalist. Later, he went to Canada, and was appointed head of the vocal department of the Conservatorium of Music, at McGill University, Montreal.

While in Canada he achieved a great reputation as a singer who was certain to make a name for himself.

After serving in the Canadian army, Mr. Notley returned to England and was made a member of the staff of the Royal College of Music.

"I find singing an inexhaustible study," said Mr. Notley to me recently, "and the finest thing for keeping one fit."

Was It the Sea Serpent?

MR. LESLIE MAINLAND, the popular "Uncle Leslie" of the Children's Hour at London Station, related a good story the other day.

While he was in one of two ships sweeping for German mines in Dublin Bay, he said, the sweep-wire wounded an amazing creature which came to the surface bleeding and then disappeared. Its girth was so great that one of the crew cried out that it was a torpedo.

There was an old story that a "bull-headed conger" infested Dublin Bay and pulled fishermen out of their boats if they hooked it; and a certain newspaper which had joked about the story printed a formal apology to the "bull-headed conger" when this new evidence came to light.

Force.



MR. JAMES HOWELL.

MR. JAMES HOWELL, who sings at Birmingham, possesses a voice of great flexibility, and he has sung high baritone and deep bass roles in opera with equal success. Mr. Howell told me a funny story the other day. A schoolmaster was giving a lesson on physical force, and he asked his class the following question:—

"Now, can any of you tell me what force it is that makes people move along the streets?"

"Please, sir, I know," replied a little boy.

"Well, what is it?"

"The police force, sir!"

It's An Ill Wind.

MR. W. F. BLETCHER, who gives the Spanish talks at Manchester, told me the following the other day.

"A very amusing incident, though it did not strike us as particularly amusing at the time, occurred whilst my wife and I were returning to Spain after a month's holiday," he said.

"We reached the Spanish frontier station of Port Bou on the Mediterranean coast feeling very tired and very hungry, but as the train had arrived late we had no time for a formal lunch at the station hotel, the Spanish train being due out in fifteen minutes. I therefore purchased a luncheon basket and a bottle of wine, selected a compartment in the train, and placed these under the seat in a corner.

"Having got our luggage through the Custom House, we hastened to our compartment, and our train moved off—it was a non-stop train to Barcelona. With a feeling of intense satisfaction at the prospect of a comfortable meal at last, I bent down to bring forth the luncheon basket and wine, when, to my horror, I found they had disappeared.

"What a prospect! Another five hours without food or drink and we already faint with hunger and thirst. Those five hours seemed 500 to us. At long last we reached Barcelona in a state of collapse and, on leaving the train, bumped into some Spanish people who had been our travelling companions on the other side of the frontier and who had come along in the next compartment to ours.

"Their faces beamed. 'What do you think?' they laughingly exclaimed, 'some good angel had placed a luncheon basket and a bottle of wine under the seat in our carriage and we have had a right good time.'

"We smiled a very sickly smile."

What She Had Heard.



MRS. EMILY BROUGHTON.

MRS. EMILY BROUGHTON, the leading soprano of the Birmingham Broadcasting Repertory Company, is well known on concert platforms in the Midlands. Formerly she was associated with Mr. Barry Jackson's Opera Company at the Birmingham Repertory Theatre, when she made a success as "Despina" in Mozart's *Così fan Tutti*.

Mrs. Broughton relates a good story concerning a little girl who approached the bride at a wedding reception.

"You don't look nearly as tired as I should have thought," she said.

"Don't I, dear?" answered the bride.

"But why did you think I should look tired?"

"Well," replied the child, "I heard mummy tell dad that you had been running after the gentleman you have married for months and months."

Relayed!

MISS ENA ROBERTS, contralto, who broadcasts from Sheffield Relay Station, has a good fund of wireless anecdotes.

One of the best is the following:—

Two women were discussing the Sheffield Station. "Do you know," said one, "they are relaying London and Birmingham now?"

"Oh, yes," chimed in her little daughter, "and they are re-laying our High Street, too!"

The Business Instinct.



MISS ROSINA WALL.

MISS ROSINA WALL, who broadcasts from Newcastle, is a favourite with North Country listeners, her frequent contributions on both the violin and viola being equally enjoyable.

Miss Wall told me an amusing story the other day. Two newsboys sat in a theatre gallery while *Hamlet* was being played. It was the first time they

had seen a play, and they quivered with excitement.

After *Hamlet* had killed Polonius, and the King and Laertes, and the "Moody Dane" himself had expired, the younger of the lads could contain himself no longer.

Turning to his chum, he said in rapturous tones, "I say, Bill, what a time for selling 'extras'!"

WIRELESS AND CLIMATE.

IT has occasionally been suggested that the use of wireless on an ever-increasing scale has begun to produce an appreciable effect upon the weather and even upon the climate, but such stories may be relegated to the realm of unfounded rumours generally (save a writer in *Popular Wireless*). For, whilst it is quite possible that man-made disturbances of the ether may in some way produce local atmospheric effects, we may feel pretty confident that such effects are negligible and are utterly swamped by the vast natural forces continually at work.

WIRELESS PROGRAMME—SUNDAY (April 6th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

Miscellaneous Musical Programme.

8.0.—Time Signal from Big Ben.

8.0-5.0.—THE LONDON MALE VOICE OCTETTE.

"Strike the Lyre" .. T. Cook (1782-1818)
"The Old Folks at Home" ..
arr. Vaughan Williams

RENE COOK (Solo Pianoforte).
"La Campanella" .. Paganini (Liszt)
Ballad in D Minor .. York Bowen (17)

EVELYN BELLEISSE (Soprano).
"Qui la voce" ("I Puritani") .. Bellini
LILIAN GINNETT (Elocutionist).

"Spanish Waters" .. Massfield
The London Male Voice Octette.
"Sea Fever" .. Cyril Jenkins
"Keys of Heaven" (Old Cheshire Folk Song) .. arr. E. Bellon

RITA SHARPE (Solo Cello).
"Old Irish Air" .. Cedric Sharpe
"Air" .. Dove
"Spanish Dance" .. Popper
Rouse Cook.

Ballad in F .. Chopin
Concert Study .. MacDowell (4)

The London Male Voice Octette.
"My Little Pretty One" (Old English Air)
arr. Godfrey Shaw

"Since Robin Hood" Thomas Weelkes (1608)
"Ye Spotted Shakers" .. R. J. S. Stevens (1757-1837)

Lilian Ginnett.
"The Window" .. Barry Pain
Evelyn Belleisse.

"The Forsaken Maid" .. arr. Lane Wilson
"The Lass With the Delicate Air" .. Arus
"The Bard of Armagh" (Old Irish)
arr. H. Hughes

Rita Sharpe.
"Mélodie" .. Purcell
"Ariette oubliée" (No. 2) .. Debussy
"Romance" .. Debussy

The London Male Voice Octette.
"Sally in Our Alley" .. arr. Percy Fletcher
"Sigh No More, Ladies" .. R. J. S. Stevens

Announcer: R. F. Palmer.

8.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30.—Time Signal from Big Ben.

Hymn, "Lead Us, Heavenly Father, Lead Us" (A. and M. 281).

Mr. R. KENNEDY-COX, Warden of the Dockland Settlement, Canning Town. Religious Address.

Hymn, "Eternal Father, Strong to Save" (A. and M. 370).

DE GROOT

and

THE PICCADILLY ORCHESTRA.

CHARLES TRUE.

9.0. Orchestra.
Selection, "The Gipsy Princess" .. Kalman
Charles True.

Aria.
Orchestra.
Four Indian Love Lyrics
Woodford-Finden (1)

Aria.
Orchestra.
Grande Fantaisie ("Maison") .. Massenet

10.0.—TIME SIGNAL FROM GREENWICH, and GENERAL NEWS BULLETIN. S.B. to all Stations except Cardiff.
Local News and Weather Forecast.

10.15. Orchestra.
"Liebestraum" .. Liezt-Mulder (1)
"Chanson" .. Prind
Selection, "Samson and Delilah" .. Saint-Saens

11.30.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

5.0-5.30. THE METROPOLITAN WORKS BAND.

Conductor, G. H. WILSON

Overture, "Beautiful Galatea" .. Soper (1)
Excerpts from "H Trovatore" .. Verdi
W. STEPHENS (Solo Cornet).

"Perfection" .. Ife
BERT ASHMORE (Tenor).

Recit., "My Arms Against" .. ("Judith")
Air, "Sound an Alarm" .. ("Macbeth")
Ha. de (1)

Band.
Romance, "The Cloisters" .. ("Blanche")
Selection from "Rigoletto" .. Verdi

Bert Ashmore.
Serenade, "Fair Maid of Perth" .. ("Dixie")
Band.

Descriptive Piece, "A Day in Camp" .. ("Ranger")
H. BOLSON (Solo Trombone).

"Land Me Your Aid" .. ("Irene")
Bert Ashmore.
Recit., "His Hideous Love" .. ("Aria and Galatea")
Air, "Love Sounds the Alarm" .. ("Handel") (12)

Band.
Reminiscences from the Works of Wagner
arr. Ronod

"Prayer to Our Lady" .. ("Hail")
Band.
Grand March from "Le Prophète" .. Meyerbeer

Air Variations, "Eventide" .. ("Himmer")
5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30. THE STATION REPERTORY CHOIR.
Hymn, "Lord Speak to Me, that I May Speak" (A. and M. 354).

The Right Rev. WILLIAM TEMPLE, D.D., Bishop of Manchester. Religious Address.

Choir.
Hymn, "Jesus Shall Reign Where'er the Sun" (A. and M. 220).

HAROLD HOWER (Baritone).
"And Now the Lord to Rest is Laid—St. Matthew's Passion" .. Bach (11)

THE STATION ORCHESTRA.
Overture, "Peter Schmoll" .. ("Heber")
Symphony No. 1 in C .. Haydn

Suite, "St. Agnes' Eve" .. ("Coleridge-Taylor")
(a) "That Ancient Beadman Heard the Prelude Soft"; (b) "Her Maiden Eyes Divine"; (c) "Purphyrus, Now Tell Me, Where is Madeline?"

10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.

10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

3.0. ORGAN AND CELLO RECITAL.
Relayed from

THE BOSCOMBE ARCADE.
ARTHUR S. MARSTON, A.R.C.O., Organist.

THOMAS E. ILLINGWORTH .. 'Cellist
Organ Solo.

"Occasional Overture" .. ("Handel") (11)
"Mélodie" .. ("Prind")
Suite Cathique .. ("Bachmann")
(a) Choral and Musical; (b) Prière a Notre Dame; (c) Toccata.

3.30. Cello Solo with Organ Accompaniment.
"Elegie" .. ("Scheidt") (1)

3.40. Organ Solo.
"Offertour in D" .. ("Bach")
"Chorale" .. ("Nicola")
Tone Poem, "Finsbury" .. ("Schubert")

4.0-4.10.—Interval.
4.10. Cello Solo with Organ Accompaniment.
"Andante" .. ("Hollander") (11)

4.20. Organ Solo.
Overture to "Raymond" .. ("Anderson") (20)

4.30. Cello Solo with Organ Accompaniment.
"Slumber Song" .. ("Squire")

4.40. Organ Solo.
"Berceuse" .. ("Spahr")
"Festive March" .. ("Henry") (11)

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30. REGINALD S. MOUAT (Solo Violin).
"Elegie" .. ("Bach") (20)

8.35. HOLY TRINITY CHURCH CHOIR.
Chorister, H. J. KASH.

Anthem, "Comfort, O Lord, the Soul of Thy Servant" .. ("Crouch") (11)

Hymn, "When I Survey the Wondrous Cross" (A. and M. 198).

Hymn, "Rock of Ages" (A. and M. 184).

8.45.—The Rev. R. F. PECHRY, Holy Trinity Church. Religious Address.

8.55. Hymn, "The Day Thou Givest, Lord, is Ended" (A. and M. 477).

Anthem, "O Saviour of the World" .. ("Goss") (11)

9.5. THE WIRELESS ORCHESTRA.
Conductor, Captain W. A. FEATHERSTONE.

Overture, "Men of Prometheus" .. ("Bach")
Allegretto Quasi Andantino from "Sonata, Op. 164" .. ("Schubert") (6)

9.25. Reginald S. Mouat.
"Heir Kati" .. ("Haley")
(With Orchestral Accompaniment.)

9.30. Choir.
Anthem, "O Lord, My God" .. ("Westley") (11)

9.40. Orchestra.
Mosaic on the Works of Mozart
arr. Taran

"Benedictus" .. ("Mackenzie") (11)

10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.

10.15.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. ORGAN RECITAL.
relayed from

THE CAPITOL CINEMA.
Vocalist, ADELINE WATKINS (Contralto).
Songs.

"The May Night" .. ("Brahms")
"Love Eternal" .. ("Brahms")
"The Prophet" .. ("Katie Moss")

"O Love, From Thy Power" ("Samson and Delilah") .. ("Saint-Saens")
Recit., "Behold, a Virgin Shall Conceive" .. ("Handel") (11)

Aria, "O Thou That Tellest" ("The Messiah")

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.10. THE ROMILLY BOYS' CHOIR.
Hymn, "Around the Throne" (Tune, Glory) .. ("Anne")

Part Song, "The Angel" .. ("Robinson")
The Rev. R. E. LUMAS, M.A., B.D., Minister of the Christian Fellowship, Barry. Religious Address.

Hymn, "Children of Jerusalem" .. ("Amen")

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 72.

WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The Sea in Music.

8.30. THE STATION SYMPHONY ORCHESTRA

Conductor, OLIVER HAYMOND.
Vocalist, MAY BLATHE (Soprano).
Overture, "The Hebrides" ... Mendelssohn
Aria, "Ocean, Thou Mighty Monster" ... Weber
Symphony No. 2, "The Ocean" (one movement only) ... Rabinstein
Tone Picture, "Sailors" ... Rimsky-Korsakov
Songs, Selected.
Symphonic Poem, "The Sea" ... Frank Bridge
Symphonic Poem, "The Tempest" ... Tchaikovsky

NEWS BULLETIN.

10.20.—Close down.

Announcer: W. N. Settle.

MANCHESTER.

8.30. Brahms Concert.

THE AUGMENTED ORCHESTRA.
Conductor, DAN GODFREY, Jun.
Special Notes by SAM LANGFORD.
"Tropic Overture" ... Brahms
RACHEL HUNT (Contralto).
Alto Rhapsody for Contralto Voice and Male Voice Choir.
Variations on a Theme by Haydn.
LEE THISTLETHWAITE (Baritone).
"Magical Songs" ... Brahms
(At the Piano, Cecil Bateson.)
Orchestra.

Symphony No. 1 in C ... Brahms

8.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.40.—SIDNEY G. HONEY: Talk to Young People.

8.40. ETHEL MIDDLEY (Pianist) and T. B. SIDEBOTTOM (Violinist).

Sonata in F for Piano and Violin

Beethoven

GERTRUDE JOHNSON (Soprano) of the B.N.O.C.

"Cradle me low" ... Drake (5)

"Pipes of Love" ... Carey

Hymn.

8.15.—The Rev. F. PATON WILLIAMS, of The Village, Cheadlebooth, nr. Manchester. Religious Address.

Hymn.

8.30. Ethel Midgley and T. B. Sidebottom.

Sonata for Violin and Pianoforte

Cesar Franck

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

8.0. EDGAR BAINTON... Pianoforte

CARL FUCHS... Cello

ALFRED M. WALL... Violin

Trio in F Minor, Op. 65 ... Dvorak

(a) Allegro ma non troppo; (b) Allegretto grazioso.

8.20. LEONORA HOWE (Soprano)

"Blackbird Song" ... Scott (4)

"All a Merry Maytime" ... Ronald (5)

8.30. GEORGE HARRIS (Tenor).

"Behold and See" ... Handel

"But Thou Didst Not Leave His Soul in Hell" ... Handel

8.40. Trio.

Trio in F Minor, Op. 65 ... Dvorak

(a) Poco adagio; (d) Allegro con bris.

Leonora Howe.

4.0. "Give Me Your Heart" ... Goffin

4.5. George Harris.

"Thou Shalt Break Them" ... Handel

4.10. Trio.

Fantasy Trio No. 1 ... Iceland

4.20. Alfred M. Wall.

Sonata for Violin in E Major ... Paganini

4.30. Leonora Howe.

"Serenade" ... Gounod

"My Lady" ... Goffin (20)

4.40. George Harris.

"The Hour" ... Kaba

"Before You Came" ... Wilson

4.50. Edgar Bainton.

Capriccio in G Minor ... Liszt

"Puck" ... Liszt

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.20. THE NEWCASTLE CATHEDRAL QUARTETTE.

"Love Wakes" ... Parry (11)

Hymn, "Come Unto Me, Ye Weary."

8.45.—The Rev. T. ROBINSON. Religious Address.

Hymn, "Lord of Our Life."

9.5. GLADYS EDMUNDSON (Solo Pianoforte).

"Prelude" ... Bach

"Serenade" ... 3rd English Suite ... Bach

"Gigue" ... 3rd English Suite ... Bach

9.20. J. T. GILLESPIE (Tenor).

"Be Thou Faithful" ... Mendelssohn

"When Shadows Gather" ... Marshall (1)

9.30. H. HOBKIRK (Baritone).

"The Starry Cup" ... Ardit (1)

"Prayer" ... Hiller

9.40. Quartette.

"Summer Eve" ... Walton (11)

"As Torrents in Summer" ... Elgar (11)

"An Evening Lullaby" ... Shaw (2)

9.50. Gladys Edmundson.

"London Bridge" ... Gardiner

"Gavotte" ... Gardiner

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: W. M. Shewen.

ABERDEEN.

8.0. THE WIRELESS ORCHESTRA.

Overture, "Ruslan and Ludmila" ... Glinka

8.15. CHARLES HURLEY (Tenor).

"The Sorrow of Death" (Hymn of Praise)

"Be Thou Faithful Unto Death" ("St. Paul") ... Mendelssohn (12)

3.25. Orchestra.

Selection, "Manon Lescaut" ... Puccini

3.40. AGNES B. WALKER (Soprano).

"Jesu, Lover of My Soul" ... Brooks (12)

"Oh, for the Wings of a Dove" ... Mendelssohn (1)

3.50. Orchestra.

"Jewels of the Madonna" ... Wolf-Ferrari

"Serenade" ... Tancini

4.5. Charles Hurley.

"If With all Your Hearts" ("Elijah")

"King Ever Glorious" ("Crucifixion")

4.15. Orchestra.

Symphony No. 40 in D Minor ... Mozart

4.30. Agnes B. Walker.

"O Divine Redeemer" ... Gounod

"Nearer, My God, to Thee" ... Carey (1)

4.40. Orchestra.

"War March of the Priests" ("Athalie")

Mendelssohn.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.20. CHOIR OF THE TORRY U.F. CHURCH.

Psalm 24, Verses 7-10 (Tune: St. George's, Edinburgh).

The Rev. JOHN GUTHRIE, B.D., Torry U.F. Church. Religious Address.

Choir.

Hymn 363 (Church Hymnary)

8.45. "OLIVET TO CALVARY."

A Sacred Cantata in Two Parts by

J. H. Maunders.

Rendered by

THE NORTH UNITED FREE CHURCH

CHOIR AND ORCHESTRA.

Conductor, C. G. SHEARER.

BELLA SMART ... Soprano

WILLIAM HAINING ... Tenor

Rev. D. C. MITCHELL ... Baritone

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: W. D. Simpson.

GLASGOW.

8.0. THE STATION ORCHESTRA.

Conducted by

HERBERT A. CARRUTHERS.

Overture, "Leonora No. 3" ... Beethoven (2)

Suite, Three Dances from "Tom Jones" ... E. G. Grey.

Valze, "Summer Night's Dream" ... Gungl

8.30. TINA MCINTYRE.

"April Morn" ... Batten (1)

"L'Est" ... Chaminade (15)

"The Piper of Love" ... M. Curran

8.42. Orchestra.

Selection, "Cavalleria Rusticana" Mascagni

Entr'acte, Nocturne in E Flat ... Chopin

4.0. JAMES ANDERSON (Baritone).

"The Blind Ploughman" ... Curragh Clarke

"In the Great Unknown" ... Guy D'Hardelot

"The King's Minister" ... Ciro Pinsuti (5)

4.15. Orchestra.

"Three Hungarian Dances" ... Brahms

Entr'acte, "Serpentine" ... Michel (15)

4.30. Tina McIntyre and James Anderson.

Duets ("Calm, Silent Night" ... Goke

"The Voyagers" ... Sanderson (1)

4.40. Orchestra.

Selection of Bishop's Songs.

March, "Great Big David" ... Lott

8.0-8.30.—CHILDREN'S CORNER. S.B. to all Stations.

8.30.—Psalm No. 11 (Tune: Salisbury, No. 120)

8.35.—The Rev. O. P. REVELY, B.A., of St. Bride's Episcopal Church. Religious Address.

8.50.—Psalm No. 23 (Tune: Walsley, No. 136)

8.55. JOHN B. DICKSON (Solo Cello).

"Adagio" from Concerto ... Haydn

Selected.

9.7. Recital (By Request) of

OLD SCOTTISH PSALM TUNES.

by

THE WESTBOURNE CHURCH CHOIR.

Conducted by A. M. HENDERSON

(Organist to the University of Glasgow).

He will also speak on the History and Character of the Old Scottish Psalm

Tunes: Invocation, Ballads, Eastgate

Love, Coleridge, Strathmore, Selma, Uni

versity.

9.42. John B. Dickson.

"Andante Cantabile" from Concerto

"Romance" ... Conrad Ranzsch

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 71.

WIRELESS PROGRAMME—MONDAY (April 7th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the various stations.

LONDON.

2.30-4.30.—Time Signal from Greenwich. Maud Goote, Mezzo-Soprano; Lillian Evans, Solo Violin. "Household Rubbish, and What Happens to It," by E. Thornton Cook. "Quaint Habitations," by Yvonne Cloud.

5.30.—CHILDREN'S STORIES: "Sabo is Locked In," by E. W. Lewis. "Treasure Island," Chap. 3, Part I, by Robert Louis Stevenson.

6.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

JOHN STRACHEY (the B.B.C. Literary Critic): Weekly Book Talk. S.B. to all Stations.

Talk by the Radio Association. S.B. to all Stations.

Local News and Weather Forecast.

"ROSE OF ARABY."

A Romantic Comic Opera,

by

Harold Simpson and Henry Thorp.

Lyrics by Harold Simpson.

Music by Merlin Morgan.

Produced and Conducted by

L. STANTON JEFFERIES.

S.B. to other Stations.

Cast:

Laylah VERA LOWE

Karah GLADYS NEWTH

Countess Ziska } MARJORIE WALKER

Bida SYBIL ELSIE

Travers RAYMOND METCALFE

Durien JOSEPH FARRINGTON

Abdullah JOHN HUNTINGTON

General Riggles } ..FREDERICK LLOYD

Kish }

1.35.—Act I. and II. of the Opera "Rose of Araby."

1.10.—Sir WILLIAM HENRY BRAGG, K.C.B., F.R.S., D.Sc., Quain Professor of Physics, University of London, on "The Nature of Gases." S.B. to all Stations.

1.30.—TIME SIGNAL FROM GREENWICH and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Weather Forecast. S.B. to other Stations. Local News.

9.45.—Act III. of the Opera "Rose of Araby." Announcer: J. S. Dodgson.

BIRMINGHAM.

2.30-4.30.—Lionella Picture House Orchestra: Director, Paul Rimmer.

5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Topical Horticultural Hint."

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER: Janet Joye.

5.30.—Teens Corner: Uncle Pip on "Naval History."

7.0.—NEWS. S.B. from London.

JOHN STRACHEY. S.B. from London.

Radio Association Talk. S.B. from London.

Local News and Weather Forecast.

7.35.—The entire Programme S.B. from London.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "GBM" Trio: Reginald S. Moust (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston (Pianist), Vita Jarrad (Soprano).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

5.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., "Interesting Points About Parliament."

7.0.—NEWS. S.B. from London.

JOHN STRACHEY. S.B. from London.

Radio Association Talk. S.B. from London.

Local News and Weather Forecast.

7.35-8.0.—Interval.

"Popular Night"

8.0.—THE BOURNE REVELLERS.

WINIFRED ASCOTT ...Soprano

NELLIE WINSLADE ...Pianist

SIDNEY WALLER ...Tenor

ERNEST EADY ...Baritone

ERNEST BUDGEN ...Humorist

Baritone, "Bashful Tom"Kemp

Soprano, "The Great Bazaar" Oliver (8)

Tenor, "The Dearest Lover" ...M. F. White

Humorist, "How to Love" ...H. Randall (7)

Soprano and Tenor, Duet: "The Voyagers" Sanderson (1)

8.20.—THE WRANGLERS (Wilson Jarrold and Partner) will Wrangle on Mirth and Melody.

8.30.—The Bourne Revellers.

Baritone, "Doctor Dan"Moir

Soprano, "Cherry Ripe" ...arr. Lehmann

Tenor, "Aria, O Sea" ...Maude Craske Day

Humorist, "Woe Abides It?" ...E. E. (7)

Soprano and Baritone, Duet: "Farewell to Summer"Noel Johnson

8.50.—The Wranglers will Wrangle on Mirth and Melody.

9.5. NELLIE WINSLADE (Solo Pianoforte).

No. 2 from "Three Four Suite"

Coleridge-Taylor

"Mélodie"Rachmaninoff

"Bumble of Spring"Binding
Bird Scenes from "Hawatha" Coleridge-Taylor

9.10.—Sir WILLIAM H. BRAGG. S.B. from London.

9.30.—NEWS. S.B. from London.

Local News and Weather Forecast.

9.45.—The Wranglers will continue to Wrangle on Mirth and Melody.

9.55. Nellie Winslade.

Polonaise in A, Op. 40, No. 1.....Chopin

"City of Dreams"Lescant

10.5. The Bourne Revellers.

Soprano and Tenor, Duet: "Until"

Sanderson (1)

Humorist, "The Serial Story" L. Harris (13)

Tenor and Baritone, Duet: "Watchman,

What of the Night?"Sarjeant (1)

10.15.—Miss A. B. FLOWER, F.R.S., F.R.B.S., (1st Class Certificated Expert of British Bee Keepers' Association, etc.), on "Bees and Beekeeping."

10.30.—Close down.

Announcer: John H. Raymond.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

7.0.—NEWS. S.B. from London.

JOHN STRACHEY. S.B. from London.

Radio Association Talk. S.B. from London.

Local News and Weather Forecast.

Operatic Night.

Vocalists: DOROTHY COWPER (Soprano), JOHN COLLINSON....(Tenor).

THE STATION ORCHESTRA

(Augmented).

7.35.—Operatic Soli, Duets and Orchestral Selections, including the Duets between

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 12.

EVENTS OF THE WEEK.

SUNDAY, APRIL 6th.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra.

MANCHESTER, 3.0.—Brahms Concert.

CARDIFF, 8.30.—Music of the Sea.

BOURNEMOUTH, 2.0.—Organ and Cello Recital relayed from Boscombe Arcade.

ABERDEEN, 8.45.—"Olives to Calvary," a Sacred Cantata in Two Parts.

MONDAY, APRIL 7th.

LONDON, 7.35.—A Musical Comic Opera, "Rose of Araby," by Harold Simpson and Merlin Morgan. S.B. to other Stations.

CARDIFF, 7.35.—Operatic Night.

TUESDAY, APRIL 8th.

LONDON, 7.30.—Russian Programme by the Band of H.M. Grenadier Guards.

CARDIFF, 7.30.—West Country Night.

NEWCASTLE, 8.0.—Excerpts from "David Garrick," by P. W. Roberts.

GLASGOW, 7.30.—An Evening of Plays presented by the Scottish National Players.

ABERDEEN, 7.15.—A Night with the Composer—Stanford.

WEDNESDAY, APRIL 9th.

LONDON, 8.0.—4th Symphony Concert relayed from the Central Hall, Westminster. (Conductor, Hamilton Harty.) S.B. to all Stations.

THURSDAY, APRIL 10th.

LONDON, 7.40.—Hours with Living British Composers—Vaughan Williams. CARDIFF, 7.40.—Art Songs and Chamber Music.

BOURNEMOUTH, 8.0.—Chamber Music.

GLASGOW, 7.40.—Request Night.

ABERDEEN, 7.40.—Operatic Night.

FRIDAY, APRIL 11th.

LONDON, 7.30.—Rossini Night.

BIRMINGHAM, 7.30.—Request Night.

CARDIFF, 7.30.—The Magic Carpet: V. British North Borneo.

GLASGOW, 7.30.—Recital of Chamber Music.

ABERDEEN, 7.30.—"Two Gentlemen of Verona" (Shakespeare).

SATURDAY, APRIL 12th.

BOURNEMOUTH, 8.0.—Classical Night.

WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Rudolf and Mimi (Act I, "La Bohème")
and Butterfly and Pinkerton (Act I,
"Madame Butterfly") (Puccini).

8.30.—Sir WILLIAM H. BRAGG, *S.B.* from London.

9.30.—NEWS, *S.B.* from London.

Local News and Weather Forecast.

9.45.—Dance Music.

10.15.—Close down.

Announcer: A. H. Goddard.

MANCHESTER.

8.30-4.30.—Concert by the "2ZY" Quartette.

5.0.—WOMEN'S HOUR.

5.20.—Farmers' Weather Forecast.

5.25.—CHILDREN'S HOUR.

6.30.—FRANCIS J. STAFFORD, M.A., M.Ed.,
French Talk.

7.0.—NEWS, *S.B.* from London.

JOHN STRACHEY, *S.B.* from London.

Radio Association Talk, *S.B.* from London.

Local News and Weather Forecast.

7.35-7.45.—Interval.

Concert Party Night.

7.45. IVY DAVIES' CONCERT PARTY.

IVY DAVIES Soprano

EMMIE WILD Contralto

WILLIAM HURLEY Tenor

ALEX HILL Baritone

ERNEST REEVES Humorist

ARTHUR BEWKE Accompanist

Quartette, "Love is Meant to Make Us Glad" (German) The Party

Songs, "Meditation" (Tosti) William Hurley

Duets, "Looking All Over for You" (Kern) Ivy Davies

"M'Yes, M'No" (Melville Gideon) (7) Ernest Reeves

Songs, "O That It Were So" (Bridge) Emmie Wild

"Lullaby" (Scott) Alex Hill

Song, "Droop Not Young Lover" (Handel) Alex Hill

Humorous Selection Ernest Reeves

Quartette, "The Parting Kiss" (Puccini) The Party

Song, "The Moorish Maid" (Parker) Ivy Davies

9.45.—W. R. STOKES, F.R.S., F.R.A.S., on
"The Spectroscopic Interferometer."

9.0. Concert Party.

Duet, "The Army and the Navy" William Hurley and Alex Hill

Songs, "Love is a Dream" (Percy Pitt) Emmie Wild

"Life" (London Ronald) Alex Hill

Songs, "In Shattered Vale" (Old German Melody) Alex Hill

"Bals Epaia" Alex Hill

9.10.—Sir WILLIAM H. BRAGG, *S.B.* from London.

9.30.—NEWS, *S.B.* from London.

Local News and Weather Forecast.

9.45. Concert Party.

Humorous Selection Ernest Reeves

Quartette, "The Goats" (Sir F. Bridge) The Party

Songs, "By the Sea" (Schubert) William Hurley

"In Love" (Hermann Lohr) Hurley

Duet, "As I Went a-Booming"

(May H. Drake) Ivy Davies and Emmie Wild

Song, "Leave Me Not" (Tito Mattei) Ivy Davies

Quartette, "Silent Night" (J. Barnby) The Party

10.15.—W. F. BLETCHER, Spanish Talk.

10.30.—Close Down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Ralph Elliott (Solo Pianoforte),
Katherine Green (Soprano), Jack Mackintosh (Solo Cornet).

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.

6.0.—Scholars' Half-Hour: Mr. A. Roe, M.A.,
on "The Electric Telegraph."

6.45.—Farmers' Corner.

7.0.—NEWS, *S.B.* from London.

JOHN STRACHEY, *S.B.* from London.

Radio Association Talk, *S.B.* from London.

Local News and Weather Forecast.

7.35.—The entire Programme *S.B.* from London.

Announcer: W. M. Shawen.

ABERDEEN.

3.30-4.30.—Dance Afternoon, The Wireless
Quartette and Gladys Cooper (Mezzo-Soprano).

5.0.—WOMEN'S HOUR: The Hon. Mrs.
McGillchrist on "The All World Sunday
School Convention at Glasgow."

5.30.—CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.

6.30.—Girl Guides' News Bulletin.

6.45.—Boy Scouts' News Bulletin: Commis-
sioner W. Norris on "Scouting in the
Old Days."

7.0.—NEWS, *S.B.* from London.

JOHN STRACHEY, *S.B.* from London.

Radio Association Talk, *S.B.* from London.

Local News and Weather Forecast.

7.35.—The entire Programme *S.B.* from London.

Announcer: H. J. McKee.

GLASGOW.

3.30-4.30.—Popular Afternoon: An Hour of
Melody by the Wireless Quartette and
Betty Wilson (Mezzo-Soprano).

4.45.—TOPICS FOR WOMEN.

5.15.—THE CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.

6.45.—J. R. RUTHERFORD, J.P., on "The
British Empire Exhibition."

7.0.—NEWS, *S.B.* from London.

JOHN STRACHEY, *S.B.* from London.

Radio Association Talk, *S.B.* from London.

Local News and Weather Forecast.

7.35.—The entire Programme *S.B.* from London.

Announcer: Mungo M. Dewar.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 72.

Man Who Made Wireless Possible.

Dr. J. A. Fleming, Inventor of the Thermionic Valve.

HOW many people are aware that one of the foremost of the world's scientists, a pioneer not only in wireless discovery, but a leading authority upon many aspects of scientific activity, and the inventor of the thermionic valve, which made broadcasting possible, was speaking only a few weeks ago from 2LO? Dr. J. A. Fleming, to whom we refer, deserves the principal credit for the development of broadcasting, for it was his production of the thermionic valve that made wireless telephony possible.



DR. J. A. FLEMING

Dr. Fleming has himself described how the valve came to be patented, and has related how, in 1882, the electric incandescent lamp, so familiar to us all, was perfected by Edison and Swan. The first lamps consisted of a carbon filament or thread, enclosed in a glass bulb from which all air was pumped out. When an electric current was sent through the threads, it glowed with a brilliant light. It was soon found that the bulb became blackened on the inside as the lamp was used, and the filament or thread was, after a certain time, burnt through at some place by excessive heating. "In the course of my experience," he has stated, "as scientific adviser to the Ediswan Electric Light Company, I noticed that in some lamps there was a clear line on the glass bulb on which no blackenings took place, which indicated that the carbon

particles had been shot off from the over-heated point in the filament in straight lines. The undamaged half of the hair-pin shaped filament, by intercepting this shower of carbon atoms, caused a sort of shadow, or line, of no black deposit to be produced on the inner surface of the bulb. A little later on, I found that these particles thus shot off were all electrified with a so-called negative electricity, that is the kind of electricity produced by rubbing a stick of sealing-wax with a bit of flannel.

"The next step of the invention was made in 1904, when I placed around the filament of an electric lamp a cylinder of metal, sealed inside the bulb, and found that a current of negative electricity, no matter how brief, could be sent from the filament to the cylinder, but not in the opposite direction. This at once gave us the means for converting the feeble, but rapid, to and fro motions of electricity in an aerial wire, which are set up when electric waves from a distant transmitting station strikes the aerial wires into a current of electricity, all in the same direction, by including in the circuit such a lamp with cylinder round the filament. I therefore called the instrument a valve.

"In its most recent types, which are the outcome of the work of many able inventors, the valve can perform three duties: it can detect electric vibrations, amplify or magnify them, and also create them, and it can truthfully be described as the master weapon of the radio engineer. Without it, wireless telephony would be only the occasional feat of experts; with it, wireless telephony has become the every-day amusement of thousands of amateurs in their own homes in all parts of the world."

WIRELESS PROGRAMME—TUESDAY (April 8th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. The Wireless Trio and Louise Whitlock (Soprano).
- 4.0-4.30.—Time Signal from Greenwich. "Shakespeare's Association with London," by Hugh Mytton. Wallis Williams (Baritone). "The Romance of Blanket Weaving," by Helen Grieg Souter.
- 8.30.—CHILDREN'S STORIES: "Five Little Pigeons," Chap. 5, Part 5, by Madeline Hunt. "The Language of Drawing," by A. Needham.
- 8.15.—Lady SELBY-BIDGE: An Appeal on Behalf of the Y.W.C.A., of which she is National Vice-President.
- 9.30-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- FRENCH TALK under the auspices of l'Institut Français. *S.B. to all Stations except Aberdeen.*
- Local News and Weather Forecast.

7.30. Russian Programme.

THE BAND OF HIS MAJESTY'S GRENADIER GUARDS.

By Permission of Col. R. N. Sengison Brocks, C.M.G., D.S.O.

Director of Music, Lieut. G. MILLER, L.R.A.M.

Marche Slave Tchaikovsky
Suite de Ballet, "The Seasons"

OLGA ALEXEEVA (Soprano).

"The Drury Steps" Orchestral

"The Cradle Song" Tchaikovsky

"Snowdrops" Orchestral

The Band.

Three Pieces Tchaikovsky (1)

Selection, "Knappe Ode" Tchaikovsky

THE NOVELTY TRIO will entertain.

Caprice Espagnol Rimsky-Korsakov

(a) Dance House Moniusch

(b) Tarentella Moniusch

Olga Alexeeva.

"The Soldier's Wife" Rachmaninoff

"Bell Chimes" Grieg

"The Sea" Rimsky-Korsakov

The Band.

Suite Symphonique, "Scheherazade"

Rimsky-Korsakov (1)

9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Local News and Weather Forecast.

9.45.—Mr. STEWART DICK, of the National Gallery, on "The Foundation and History of the National Gallery," *S.B. to Aberdeen.*

10.0.—The Band.

Old Dance Music.

10.15.—The Novelty Trio.

The Band.

More Old Dance Music.

10.45.—Close down.

Announcer: C. H. King.

BIRMINGHAM.

8.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.

8.0.—WOMEN'S CORNER: Lily Courtenay (Soprano).

8.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

8.30.—"Teens' Corner."

7.0.—NEWS. *S.B. from London.*

FRENCH TALK. *S.B. from London.*

Local News and Weather Forecast.

Miscellaneous Programme.

- 7.30. KATHLEEN LUCAS (Soprano).
"The Walrus Song" ("Tom Jones")
- "L'Ardita" Arditi
- W. W. ALLEN (Dramatic Recital).
"Serjeant Buzfuz Addresses the Jury"
- "My Aim" C. Winter (13)
- FRANK CANTELL (Solo Violin).
"Romance" Svendsen
- "Souvenir" Dryda
- JOHN HENRY.
"The Influenza."
- 8.15-8.45.—Interval.
- 8.45. John Henry.
"Helping the Engineers."
Frank Cantell.
"African Dance No. 2"
- Coleridge-Taylor
THE KALAMAZOO PLAYERS
in a Modern Comedy,
"THE QUARREL,"
specially written for broadcasting by
H. Lemon.

8.45.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

8.45.—COLIN GARDINER, F.R.A., Hon. Organizing Secretary of the Radio Association, "Wireless Hints to Beginners."

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.

11.0.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 8.15.—Ethel Rowland (Solo Pianoforte).
4.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms, Musical Director, DAVID S. LIPP.
4.20.—Ethel Rowland (Solo Pianoforte).
4.25.—The Royal Bath Hotel Dance Orchestra.
4.45.—WOMEN'S HOUR.
5.15.—KIDDIES' HOUR.
6.15.—Scholars' Half Hour: Hedley Watkins on "Music."
7.0.—NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News and Weather Forecast.
7.30-8.0.—Interval.

"Night of Light Music."

- 8.30 THE WIRELESS ORCHESTRA.
Conductor, Captain W. A. FEATHER.
STONIL.
Selection, "Coppelia" Delibes
8.15. PHYLLIS KNIBBS (Soprano).
"The Rustling of Grass" Coleridge-Taylor
"To the Nightingale" Brahms
8.45. H. GORDON ACKLAND (Tenor).
"Nirvana" Stephen Adams (1)
"O Mistress Mine" Quilter (1)
Orchestra.
"Petite Suite de Concert" Coleridge-Taylor

WAVE-LENGTHS AND CALL SIGNS.

			Metres
LONDON (2LO)	-	-	365
ABERDEEN (2BD)	-	-	495
BIRMINGHAM (3IT)	-	-	475
BOURNEMOUTH (8BM)	-	-	385
CARDIFF (5WA)	-	-	353
GLASGOW (5SC)	-	-	420
MANCHESTER (2ZY)	-	-	375
NEWCASTLE (5NO)	-	-	400
SHEFFIELD (6FL)	-	-	303
PLYMOUTH (5PY)	-	-	-

- 8.30. MURIEL COLTON (Contralto).
"Wake Up" Montague Phillips
"The Fairy Sea" Haydn Wood
"Spring Sang a Song" Carne
Orchestra.
Selection, "The Toreador"
- Caryl and Monckton
9.15. Phyllis Knibbs.
"Thinking of You" Coates
"I Heard You Singing" Coates
9.20. H. Gordon Ackland.
"Asters" H. Trotter
"The Awakening" Coates (1)
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45.—CHARLES RIDDLE, Borough Librarian, on "Bournemouth."
10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 5.0.—"SWAB" - FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
5.45.—THE HOUR OF THE "KIDDIE-WINKS."
7.0.—NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News and Weather Forecast.
West Country Night.
7.30.—Programme arranged and directed by JAN STEWER, who will himself appear in West Country Songs, Sketches, and Interludes.
JAN STEWER will be assisted by GEORGE PARKER (Baritone) and THE STATION ORCHESTRA.
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45.—RICHARD TRESEDER, F.R.H.S., on "Gardening."
10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
11.0.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert: E. Winer (Soprano), Dorothy S. Fuller (Contralto), Cecelia Wood (Solo Pianoforte), George Lansdale (Tenor), Fred Sutcliffe (Baritone), W. Williamson (Entertainer).
5.0.—WOMEN'S HOUR.
5.20.—Farmers' Weather Forecast.
5.30.—CHILDREN'S CORNER.
7.0.—NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News and Weather Forecast.
7.30-7.45.—Interval.

"Light Orchestral Night."

- 7.45. THE ORCHESTRA.
March, "The London Scottish"
- Overture, "Son and Stranger"
- Waltz, "Cedro Tanco" Camp/I
- DORIS BARNOW (Soprano).
Waltz Song from "Merrie England"
- "To-day My Spinnet" ("Tom Jones")

A number against a musical work indicates the name of its publisher. A key list of publishers will be found on page 73.

WIRELESS PROGRAMME—TUESDAY

(Continued from the facing page.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Orchestra

Selection, "A Country Girl" ... Monckton
"The Swan Song" ... M. J. ...

6.45. -Prof. F. E. WEISS, M.Sc., on "Spring Flowers."

7.0. Orchestra

Ballet Music, "The Swan Song" ...
Selection, "Fairy Tales" ...

9.30. -NEWS, S.B. from London.
Local News and Weather Forecast.

9.45. Dora Barrow

"Songs My Mother Taught Me" ...
"Wee Folly" ...

10.0. -THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.

11.0. -Close down.

Announcer: Dan Godfrey, Junr.

GLASGOW.

3.45. Concert: Walter S. Barry & Trio.

4.45. WOMEN'S HOUR.

5.15. -CHILDREN'S HOUR.

6.0. -Scholars' Half Hour: Class, Wagon, Talk on Nature Study.

6.45. -Farmers' Corner.

7.0. -NEWS, S.B. from London.

FRENCH TALK, S.B. from London.
Local News and Weather Forecast.

7.30. -THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Selection, "Princess Caprice" ...

7.45. WILLIAM J. TAYLOR (Baritone).
"Glorious Devon" ...
"Will o' the Wisp" ...

7.55. Orchestra.
"Valse Dolore" ...

8.0. Mr WILLIAM MACHEADY and
Miss GIFFREY TURNER
in excerpts from
"DAVID GARRICK."
(P. W. Roberts.)

9.0-9.30. Interval.

9.30. -NEWS, S.B. from London.
Local News and Weather Forecast.

9.45. William Taylor
"So you Want to be a Soldier, Little
Man" ...
"A Jolly Old Cavalier" ...

10.0. -THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.

11.0. -Close down.

Announcer: E. L. Odhams.

ABERDEEN.

3.30. -The Wireless Quartette, Operatic Affair.

4.30. Catherine Duncan (Contralto), Recital of Edgar's Songs.

5.0. -WOMEN'S HOUR.

5.30. SUNSHINE CORNER FOR YOUNG AND OLD. S.B. from London.

6.0. -W. J. P. for Farmers.
General Discussion, M.B.E., B.Sc., Agricultural Talk.

Weekly Agricultural Notes.

7.0. -NEWS, S.B. from London.

Local News and Weather Forecast.

A Night with the Composers.
O. V. Stanford.

7.15. THE WIRELESS ORCHESTRA.
Two Movements from Irish ...
F. Minor ...

7.30. ISOBEL SHAW (Soprano).
"My Love is an Arbutus" ...
"The City Child" ...

7.40. Orchestra.
Overture, "Shamus O'Brien" ...

7.55. ROBERT WATSON (Baritone).
"Sailing at Dawn" ...
"The Little Admiral" ...

8.5. -ALBERT ADAMS, F.R.C.O. Weekly Musical Talk, "The Composer—Stanford."

8.20. Isobel Shaw.
"The Winds of Bethlehem" ...
"Foreign Lands" ...

8.30. Orchestra.
Suite of Ancient Dances ...
Sarrabande, Morris Dance.

8.40. Robert Watson.
"A Soft Day" ...
"Trot to the Fair" ...

8.50. Orchestra.
Overture, "Attila" ...
"Irish Rhapsody No. 1 in D Minor" ...

9.15-9.30. -Interval.

9.30. -NEWS, S.B. from London.

Local News and Weather Forecast.

9.45. Mr STEWART DICK, S.B. from London.

10.5. Isobel Shaw.
"A Lullaby" ...
"The Cuckoo" ...

10.10. Robert Watson.
"Drake's Dream" ...
"The Old Superb" ...

10.20. Orchestra.
"Serenade in G" ...

10.30. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.

11.0. -Close down.

Announcer: R. E. Jeffrey.

GLASGOW.

3.0. -Norman Austin's "Musical Moments" relayed from La Scala Picture House.

3.30-4.30. -The Wireless Quartette and Miss M. McNeil (Soprano).

4.45. -TOPICS FOR WOMEN

5.15. -FORTY FIVE MINUTES WITH "THE TINY TOTS."

6.0. -Weather Forecast for Farmers.

7.0. -NEWS, S.B. from London.

7.0. -TALK, S.B. from London.

Local News and Weather Forecast.

THE SCOTTISH NATIONAL THEATRE SOCIETY

THE SCOTTISH NATIONAL PLAYERS.
Incidental Music to the Plays by
THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.

7.30. "Kalevala Suite" ...
"Scottish Dances" ...

7.50. "A VALUABLE RIVAL,"
A Comedy in One Act
by
Ned F. Grant.

Play by Command before Their Majesties
the King and Queen at Balmoral Castle.
Performed by
The Scottish National Players.

Alexander Jameson
D. MORLAND GRAHAM

Maggie Jameson
ELLIOT C. MASON
William Bain ... R. B. WHARRIE
Time: The Present.

8.20. Orchestra.
"Coronation" ...

"Woe's Me for Prince Charming" ...
"THE DAWN"
A Fragment by
Naomi Jacob.
Performed by the Scottish National
Theatrical Society.

The Woman ... NAN R. SCOTT
The Man

ALEXANDER MACGREGOR
The Servant ... EMMA F. COWAN
The Traveller ... R. B. WHARRIE
Time: Some Years after the Rising of '45.

9.0-9.30. -Interval.

9.30. -NEWS, S.B. from London.

Local News and Weather Forecast.

9.45. Orchestra.
Seven Scottish Airs.

9.55. A Play in One Act.
"THE PHILOSOPHER OF BUTTER."
by
Harold Chapin.

Performed by the Scottish National
Theatrical Society.

David Finnie
D. MORLAND GRAHAM

Lizma (His Daughter)
GRACE MACCHLEERY

John Bell (His Son-in-Law)
R. B. WHARRIE

Wee Alexander (John's Little Son)
JEAN MACKENZIE
Time: The Present.

10.30. -THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.

11.0. -Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 72.

Wednesday's Symphony Concert.

The Music Described by Percy A. Scholes.

OLD DANCES AND LUTE TUNES— RESP. CHI.

RESP. CHI. is now forty-five years of age. These *Old Dances and Lute Tunes* are pieces of sixteenth-century music arranged by him for orchestra.

MALE *Chorus* is a song by Vincenzo Galilei (father of astronomer). The Galilei is an old dance (mentioned by Shakespeare), which took its name from its gay rhythm.

The instruments here are Flutes, Oboes, Cor Anglais, Horns, Harp, Harpsichord, and Strings. In position has a "pedal base" (i.e., a note that remains the same throughout), and an Oboe solo is a notable feature.

When the first portion returns, the Harp has an interesting part to play.

III VILLANELLA (composer unknown). The *Villanelle* is accompanied by the voice.

The Orchestra here used consists of one Flute, one Oboe, Harp, and Strings. At the opening the Strings are plucked instead of bowed. In the middle section are muted.

IV. PANSY MEASURE AND MASQUE-RADE

The *Pansy Measure* and *Masquerade* are one Trumpet, Harp, Harpsichord, and Strings. The *Pansy Measure* is very gay. Alternations of Wind and Strings are a feature.

The *Masquerade* begins with a bold Trumpet tune. Wind instruments alone. The Orchestration is often very brilliant.

ROYAL HUNT AND STORM—BERLIOZ.

Just about sixty years ago, the French composer, Berlioz, produced his opera *The Trojans*.

The scene is set in the neighbourhood of Carthage. A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

A storm is brewing. The scene is a very dramatic one. The storm is a very dramatic one. The storm is a very dramatic one.

This song comes from Purcell's music to *Henry VIII*. A devil sings it; he is engaged in the persecution of Ananias, Alonso and Gonzalo, and if the *Devil* were as obedient to him as he is to the *Devil*, the punishment would be swift.

SEVENTH SYMPHONY BEETHOVEN.

This is one of Beethoven's greatest Symphonies.

Sir George Grove, who has written so fully about each of Beethoven's Symphonies that every later writer must perforce quote him, describes this one as follows:—

"It is not in any innovation of form, or in precedent of arrangement, but in the greatness of the symphony itself, in the spiritually vivacity, power, and beauty of its execution."

which pervades it and which would as fairly apply to the *Seventh* as to the *First*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

smooth and sustained in style. This is the longest introduction Beethoven ever wrote to any of his works, and one of the finest.

Note how, out of the short, sharp chords by the Full Orchestra, with which it opens, there emerges each time, a slow, four-note melody.

Following this come long scales, climbing their way steadily up from the bottom of the Orchestra to the top.

Then enters a graceful Tune, first given to the Flute, and then to the First Violin, with piquant little repeated notes above it, played by the Oboe, the Bassoon, and (later) the Flute.

This is followed by a bold Trumpet, Drum and all the power of the Orchestra.

We are now about to enter the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

soft expectancy, and quietly creeps into the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

and is blowing, or blowing, or blowing, in an effort to *Seventh*. The *Seventh* is a masterpiece of the *Seventh*. The *Seventh* is a masterpiece of the *Seventh*.

long time the Strings have the Tune to them.

Wind instruments take up the sorrowful march-like First Tune, with a power akin to that of agony whilst the Violins weave in the second Tune just mentioned.

There comes a consoling major melody. It enters in the Clarinet and Bassoon, whilst the First Violin plays triplet waggles and the Bass Strings keep up the march rhythm.

So, with alternations of sorrow and joy, the Movement proceeds.

THIRD MOVEMENT (Presto—Very Quick) Every the god of sadness disappears as if by Magic! The reaction is violent. We seem to see Beethoven tossing up his cap with delight. Full of humour, he simply carries us with him.

From the point of view of form, the Movement is a Scherzo with Trio, arranged Scherzo-Trio-Scherzo. The Wind instruments accept most of the responsibility in the Trio. The Tune Beethoven has given them to take care of is a hymn in common use in

still in use there.

FOURTH MOVEMENT (Allegro—Quick and Spirited) The fun other qualities mingled, a rapid being one. The form is the same as the First Movement, statement of two main Themes.

(after two brief bars of preliminary shouting to one another of the Strings and Wind), the Movement opens with it. The "Second Subject" enters in the Violins; it has a sort of

gets far without a note interrupting chord from Wind and Drum (this should be sufficient to identify it).

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

personal "re" will enjoy this movement.

A notation against a musical item indicates the name of its publisher. A key list of publishers will be found on page 7.

WIRELESS PROGRAMME—THURSDAY (Continued from the facing page.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

Instrumental and Vocal Evening.

- 8.0. **ON BOARD KITTY** will play her piano.
- 8.15. **TOM H. MORRISON** (Solo Violin). Andante from Concerto.... *Mendelssohn*
- 8.25. **JEAN GORDON** (Entertainer). Selections from her Repertoire.
- JOSEPH LINGARD** (Solo Flute). Andante from Concerto.... *Mozart*
"Papillone"..... *S. Kohler*
- 8.45.—**D. WILSON** on "Boe Keeping."

- 9.0. **TOM H. MORRISON**.
Fugue from "Fantasia Appassionata"..... *Beethoven*
Trio for Violin and Piano.
Selections from her Repertoire.
Joseph Lingard.
Sonata in A major for Violin and Piano.

- 9.15. **NEWS**, S.B. from London.
Local News and Weather Forecast.
- 9.45.—**W. F. BLITCHER**, Spanish Talk.
- 10.0.—**THE SAVOY BANDS**, S.B. from London.
- 10.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 8.45.—Concert: Mansfield & Waverley Orchestra.
- 9.15. **WOMEN'S HOUR**.
- 9.45.—**CHILDREN'S HOUR**.
- 10.0.—**Schott's Half Hour**: Miss M. Alderson. 48. on "The Functions of the Blood."
- 10.45.—**Parsons' Corner**.
- 11.0.—**NEWS**, S.B. from London.
PERCY SCHOLLS, S.B. from London.
Radio Society Talk, S.B. from London.
Local News and Weather Forecast.

Mendelssohn Evening.

- 7.40.—**MR. J. WYATT** on "Mendelssohn."
- 7.50. **THE STATION ORCHESTRA**.
"War March of the Priests."
- 8.0. **BEATRICE PARAMOR** (Soprano).
"Love and Joyless"..... (I)
- 8.10. **F. KEMP JORDAN** (Baritone).
"A Dream"..... (II)
"The Angel"
"Farewell"
- 8.20. Orchestra.
Songs Without Words."
- 8.30. **HILDA HOOD** (Contralto).
"There Be None of Beauty's Daughters."
- 8.40. **F. Kemp Jordan**.
"It is Enough" ("Eljah")..... (II)
"An Old Love Song."
- 8.50. Orchestra.
Overture, "Son and Stranger"
- 9.0. **Beatrice Paramor**.
"The First Violet"..... (I)
"The Witch's Song of May"
- 9.10. **Hilda Hood**.
"In a Gondola"
"Summer Song."
- 9.20. Orchestra.
Excerpts from "Mendelssohn."

- 9.30. **NEWS**, S.B. from London.
Local News and Weather Forecast.
- 9.45. **WILSON JAMES and PARTNER** (The Wranglers).
Will Wrangle on North and Music.
- 10.20. Orchestra.
Valse, "Amoretten Tanz"..... *Lange*
Fox-trot, "She Needs Another Now"..... *Arnell*
- 10.30.—**THE SAVOY BANDS**, S.B. from London.
- 10.40.—Close down.
Announcer: W. M. Shwen.

ABERDEEN.

- 8.30-9.30. Scotch Afternoon by the Wireless Quartette and Ruby Miller (Soprano).
- 9.30. This Week's International Anniversary.
Presentation of Simon Fraser, Lord Lovat.
9th April, 1747.
- 10.0.—**WOMEN'S HALF HOUR**. Miss Beatrice Marshall, Aberdeen School of Domestic Science. The Education of our Girls, Big and Little.
- 10.30.—**CHILDREN'S CORNER**.
10.40. Weather Forecast for Farmers.
- 10.50.—**Girl Guidry News**. Hettie. Boys' Brigade News. Helmut. Local. Andrew. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10. 9.20. 9.30. 9.40. 9.50. 10.0. 10.10. 10.20. 10.30. 10.40. 10.50. 11.0. 11.10. 11.20. 11.30. 11.40. 11.50. 12.0. 12.10. 12.20. 12.30. 12.40. 12.50. 1.0. 1.10. 1.20. 1.30. 1.40. 1.50. 2.0. 2.10. 2.20. 2.30. 2.40. 2.50. 3.0. 3.10. 3.20. 3.30. 3.40. 3.50. 4.0. 4.10. 4.20. 4.30. 4.40. 4.50. 5.0. 5.10. 5.20. 5.30. 5.40. 5.50. 6.0. 6.10. 6.20. 6.30. 6.40. 6.50. 7.0. 7.10. 7.20. 7.30. 7.40. 7.50. 8.0. 8.10. 8.20. 8.30. 8.40. 8.50. 9.0. 9.10

WIRELESS PROGRAMME—FRIDAY (April 11th.)

The letters **L.B.** printed in italics in these programmes signify a Simultaneous Broadcast from the Italian map.

LONDON

- 7.0. Time Signal from Big Ben. The Wireless Trio and D'Arcy St. John.
- 8.0. **E. KAY ROBINSON**, President of the British Empire Naturalists' Association. Natural History Talk. Second of Special Programmes to Schools.
- 9.0. 1.20.—Time Signal from Greenwich. "The Netherlands—Dutch Women." by Marion Bowen. Vera Barnes (Mezzo-Soprano). "The Art of Conversation," by Rachel B. Montague.
- 2.0. **CHILDREN'S STORIES:** Nursery Rhymes. Songs by Uncle Rex. "Treasure Island," Chap. 3, Part 2, by Robert Louis Stevenson. "The Customs and a Few Simple Things to Make," by M. Middleton.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
- G. A. ATKINSON, (the B.B.C. Film Centre) "Seen on the Screen." S.B. to all Stations. Local News and Weather Forecast.
- 7.30. **Special Programme.**
- THE WIRELESS ORCHESTRA.**
Overture, "Serenade" Rosini
KIN, SILEY LARE (Baritone)
"Largo al Facile" ("The Barber of Seville") Rosini
Orchestra
Ballet Music "William Tell" Rosini
An Interlude by HECTOR GORDON
The Canny Scot
Orchestra
Selection, "Le Boutique Fantaisie"
Helen de Frevy (Soprano)
"Un a pas paco fa" ("The Barber of Seville") Rosini
Orchestra
Kazdley Lark
La Danza ("Tarusella") Rosini
Orchestra
Overture, "The Siege of Corinth" Rosini
- 8.15.—Mr J. B. DAVEY, of the Science Museum on "The Astronauts Collections at the Science Museum."
- 9.30.—TIME SIGNAL FROM GREENWICH and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
- Local News and Weather Forecast.
- 9.45. **Miscellaneous Programme.**
- Orchestra
Fantasia "La Tosca" Lucini
Helen de Frevy
Aria from Act I of "The Snow Maiden" Rimsky Korsakov
Hector Gordon The Canny Scot
Orchestra
Suite, "Peer Gynt" Grieg
1. "Morning"; 2. "Death of Ase"; 3. "Andra's Dance"; 4. "In the Hall of the Mountain King."
- 10.0. Close down.
Announcer: J. S. Dawson

WIMBORNE

- 3.30. 4.30. Love's Picture House On Screen. Director, Paul Hammer.
- 5.0. **WOMEN'S CORNER.** Graham Squerens F.C.A., "More About Cheques."
- 5.30. Agricultural Weather Forecasts. **KIDDIES' CORNER.**
- 6.30.—Teens' Corner.
- 7.0.—NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London. Local News and Weather Forecast.
- "Special Request" Programme.
10. THE STATION ORCHESTRA
Overture "Light Cavalry" Suppe
Suite, "Norwegian Scenes" Møller
(a) Prelude; (b) Peasant's Dance
(c) "Sleigh Ride"
Fantasia "Reminiscences of Grieg" Grieg
- 8.0. Lieut. Col. Sir ALAN H. BURGOYNE, J.P., on "The Royal National Hospital for Consumption, Ventnor."
- 8.15. 8.45.—Interval.
- 8.45. Orchestra.
Selection from "The Tales of Hoffmann" Tchaikovsky
Bolero Music, "La Source" Debussy
(a) "Soleil Dance"; (b) "Love Scene"
(c) "Variations"; (d) "Dance Circulaire"
Waltz from "Pierrot and Juliet" Chopin
Selection from "Monsieur Beaucaire" Lortie
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45. HAMPTON HAWKINS (Baritone)
"Old and Young"
Recital, "A Knight's Tale"
Character Monologue "The Wagoner"
"The Barge"
Orchestra
Trot, "Debauchery"; Fox trot, "She's Another Now"; Waltz, "Kathleen"; "The Song"; One-step, "Aren't We All"; Fox trot, "I am But a Simple Maid"; One-step, "If All the Girls (16); Fox trot, "Steals (16)."
- 10.30.—Close down.
Announcer: H. Cecil Pearson
- 10.45. **Popular Night.**
- 9.0. THE WIRELESS ORCHESTRA
Conductor, Capt. W. A. FEATHERSTONE
Suite, "Raid on Egypt" Lullay
- 8.15. LILLIAN FORTISCU (Soprano).
"Should He Uphold" Sir H. Bishop (1).
Now Sleeps the Crimson Poet.
"The Stars" (Five Fairy Dances)
Coleridge Taylor (1).
Orchestra
Missa "Missa" Gounod

- 8.35. **JOHN DELANEY** (Tenor).
Lorraine "The Song of the Bow" Ayward
Orchestra.
Pas de Deux and Torch Dance
8.55. Lillian Fortescue and John Delaney (Duet).
"Down in the Forest" Landon Ronald (5).
"O Lovely Night" Landon Ronald (5).
"O Mistress Mine" Tatpoy (1).
Orchestra
Lillian Fortescue
"Life and Death" Landon Ronald
8.20. John Delaney
"O Flute of all the We" Tatpoy
The Devout Lover
9.3. NEWS.—S.B. from London.
Local News and Weather Forecast.
- 9.45. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from Kings Road Rooms. (Musical Director, DAVENPORT H.F.)
- 10.15. Close down.
Announcer: John H. Re

CARDIFF

- 5.0. "WAS" FIVE O'CLOCK: Vocal and Instrumental Artists. The Station Orchestra. Talks in Women. Weather Forecast.
- 5.45.—THE HOUR OF THE WINKS
- 7.0.—NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London. Local News and Weather Forecast.
- The Magic Carpet.**
- 7.30. The Magic Carpet will make a Flight to BRITISH NORTH BOMBAY. I of Major OWEN BUTHER F.R.C.S. FR 11.
Parade will be ready for the journey at 7.30 precisely. The Carpet will leave for Flight at 8.30 p.m.
A Singer, JOSEPH FARRINGTON, THE STATION ORCHESTRA will accompany the party.
- Next Wednesday: A Flight to Harland Pilot, Frederick W. Gill, F.R.C.S.
- 8.30. S.B. from London.
8.40. S.B. from London.
Sole Flight (H. J. Evans)
- 9.0.—Orchestra: Gypsy Dance, "Cradle No. 4"
Sole Flight (H. J. Evans)
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45. Dr. JAS. J. SIMMONS M.A. D.S.
Romances of Natural History—The Henry Bee.
- 10.0. Dance Music.
10.15. Close down.
Announcer: A. Corbett Smith.

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 3.

WIRELESS PROGRAMME—FRIDAY

(Continued from the facing page.)

The letters "S.B." printed in italics in the programme signify a simultaneous broadcast from the same source.

MANCHESTER.

- 2.30-4.30. Concert by the "2ZY" Quartette
 6.0.—WOMEN'S HOUR
 6.25.—Farmers' Weather Forecast.
 6.30. CHILDREN'S HOUR
 7.0.—NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London.
 Local News and Weather Forecast
 7.30 8.0.—Interval

Popular Concert.

- THE "2ZY" ORCHESTRA
 March, "Call to" Lopa
 Overture, "La Cenerentola" Roman
 OLGA TELBA (Soprano)
 "April Morn" Robert Batten
 "I Wonder if Love is a Dream" Dorothy Foster (S)
 "A Lover in Damascus" Woodford-Finden (1)
 HERBERT RUDDOCK (Bass)
 "The Vulcan's Song" Gwyned (1)
 "So Sir Pats" Muzart
 I. A. COWARD on "More M. Grants."
 Moonlight Sonata
 Selection, "A Waltz Dream" Amer
 Patrol, "The Wee Macgregor" Amer
 NEWS. S.B. from London
 Local News and Weather Forecast
 8.45. Selection, "A Country Girl" Monckton
 "Drake's Drum" Stanford (2)
 "The Old Shepherd" Stanford (1)
 The Gladiators Farewell Bokenburg
 10.30. Victor Savoye

THE STATION ORCHESTRA.

- 2.4. Selection, "The Girl in the Taxi" Gilbert
 MAY GRANT (Contralto)
 Beautiful Voice ("A Runaway Girl") Caryll
 Adam T. Nockels (Tenor)
 "Sea-Girl Land" ("A Runaway Girl") Caryll
 8.25. Quartette.
 "Love is Meant to Make us Glad" German
 8.25. WILLIAM J. TAYLOR (Baritone).
 "Queen of My Heart" ("Dorothy") Celler
 8.30. May Grant and Adam T. Nockels.
 Duet, "Oh, Do Stop that Two-Step" ("The Arcadians") Monckton
 8.35. Ethel Fowkes (Soprano).
 "A Little Pink Pettie" ("Miss Hook of Holland") Rubens
 "Coo" ("A Country Girl") Monckton
 8.45. Orchestra.
 Melodies from "The Maid of the Mountains" Simpson
 9.0 9.30. Interval
 9.30. NEWS. S.B. from London.
 Local News and Weather Forecast.
 9.45. Quartette.
 "Shepherdess in Beau Brocade" ("The Rebel Maid") Phillips
 May Grant and William J. Taylor.
 Duet, "Boy and Girl" ("A Country Girl") Monckton
 9.55. Orchestra
 Valse, "Gipsy Love" Lohar
 10.10. Quartette.
 "Torpedo the Whine" Audran
 10.20. Orchestra.
 Selection, "The Merry Widow" Lohar
 10.30. Close down.
 Announcer: O. K. Parsons.

ABERDEEN.

- 2.30-4.30.—Classical Afternoon by the Wireless
 Quartette and Mabel Brown (Contralto).
 6.0. WOMEN'S HALF HOUR
 7.10. SUNSHINE CORNER FOR YOUNG
 AND OLD KIDNIES: Musical efforts
 by the Dingles and Auntie, assisted metru-
 mentally by Auntie Nancy, Auntie Marie
 and Uncle Andrew
 8.0. Weather Forecast for Farmers.
 8.5. Scholars' Talk: W. Douglas Simpson,
 M.A., F.R.S. (Scott), "History at our
 Doorsteps" (Series No. 1).
 9.2.—Answers to Scholars' Queries.
 9.30. NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London.
 Local News and Weather Forecast.
 Literary Night.
 Sustained by Members of
 2BD REPERTORY PLAYERS.
 7.30. TWO GENTLEMEN OF VERONA.
 A Comedy in Five Acts by William Shake-
 speare.
 Dramatic Personages:—
 I. de M. M. INTOSH MOWATT, M.A.
 Valentine R. E. JEFFREY
 Proteus G. B. HARVEY
 Antonio D. S. RAIT
 Ibario W. D. SIMPSON
 Speed E. R. R. INGLATER
 Le R. M. A. LUM
 Hostess FLOESSIE TAVANER
 Julia DAISY MONCOT
 Silvia JOYCE TREMAYNE
 Lucetta ELMA RETD

- Officer, Chorus, Musicians, Attendant.
 Remaining Characters will be doubled by
 The Quartette will sing "Who is Sylvia?"
 in Act IV, Scene 1
 Soloist, RUBY MAILLOR.
 Musicians for Act IV, Scene 1, selected
 from the Wireless Orchestra
 Produced for Broadcast from "2BD" by
 JOYCE TREMAYNE in collaboration
 with R. E. JEFFREY
 THE WIFE OF THE CENTRA
 9.30. NEWS. S.B. from London.
 Local News and Weather Forecast.
 POPULAR PROGRAMME
 9.45. Orchestra.
 Fantasia on the Works of Offenbach
 arr. Falras (6)
 Hawaiian Selection, "Bird of Paradise"
 Faraday (23)
 Selection, "Little Nellie Kelly" Cohen (6)
 Selection, "Shanghai" Wainwright (2)
 10.30. Close down.
 Announcer: W. D. Simpson.

- 2.0-3.30. Norman Austin's "Musical
 Moments," relayed from La Scala
 Picture House
 3.30-4.30. Operatic Afternoon by the Wireless
 Quartette and Elizabeth R. Stark
 (Soprano).
 4.45.—TOPICS FOR WOMEN
 5.15. THE CHILDREN'S CORNER
 French, Free
 6.0. Weather Forecast for Farmers.
 6.45. G. B. on "Lawn Tennis."
 7.0. NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London.
 Local News and Weather Forecast.

Chamber Music and Light Orchestra.

THE STATION ORCHESTRA.

- Conducted by
 HERBERT A. CARRUTHERS.
 7.50. RECITAL OF CHAMBER MUSIC
 Piano-forte A. W. DACE
 Violoncello F. J. PALMER
 Violinists D. MILLAR CRAIG
 Celtic Prelude ("Land of Heart's
 Desire") Rutland Boughton
 Phantasy in A Minor John Ireland
 "Andante and Scherzo" from Trio in
 E Flat, Op. 100 Schubert
 8.12. Orchestra.
 Overture, "Rosamunde" Schubert
 8.40.—THE WRANGLERS: WILSON
 JAMES, the well-known London Humo-
 rist, and Partner in their Humorous
 Entertainment of Mouth and Music.
 9.0 9.30. Interval
 9.30.—NEWS. S.B. from London.
 Local News and Weather Forecast.
 9.45. Orchestra.
 Selection, "H. Trovatore" Verdi-Taron
 10.0.—The Wranglers: Mouth and Music
 10.15. Orchestra.
 Entr'acte, "La Mandala" Eisenberg
 Valse, "The Merry Peasant" Leo Fall
 10.30.—Special Announcements. Close down.
 Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 21.

A subscriber requests a review of their subscription the owner of the publisher. A list of publishers will be found on page 11.

WIRELESS PROGRAMME—SATURDAY

(Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station noted.

- 8.5.** Orchestra.
Excerpts from "Bybil"..... Jacob
9.15. WILL KNOWLES (Entertainer).
"I say, what a thought"..... Jackson (3)
"Robin Adam"..... Old Dotted
"Good-bye"..... Tosti
9.35. Orchestra
Selection, "Triumph Land"..... Steddon (4)
9.40. Harry Fraser
"Love, Could I Only Tell Thee"..... Copal
"The Toast"..... Squire (1)
9.50. Will Knowles.
"Our Hobbies"..... Round
9.55-10.00. Interval
10.00. NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Mr. F. HOPE-JONES. S.B. from London.
10.0. THE SAVOY BANDE. S.B. from London.
11.0. Interval
Announcer: W. M. Jeffrey.

ABERDEEN.

- 8.30-1.30.** Instrumental and Solo Afternoon
by the Wireless Quartette: Burnett
Parquhar (Flute), Charles Pirie (Solo
Trombone), William Harkins (Solo Clar-
inet), Robert McConnachie (Solo Cornet).
5.0. WOMEN'S HALF HOUR
5.30. CHILDREN'S CORNER.
6.0. Weather Forecast for Farmers.
6.5. Mrs. H. M. Donald. Practice Half Hour Practice No. 2.
7.0. NEWS. S.B. from London.
Local News and Weather Forecast
Dance Programme.
7.1. THE WIRELESS JAZZ ORCHESTRA
On "The Kiss Game" (16); Fox trot,
"Sweet Alucetta" (16); Fox trot,
"Robinson Crusoe Blues" (16)
7.15. A. B. HENDERSON (Entertainer at the
Piano.)
"The Duke and the Clerk"
"Corney Grain" (13)
"The Mercies Song, 'Won't You Walk With Me'"
7.45. Jazz Orchestra
Fox trot "Wana Blues" (9), Waltz,
"Rose of Stamboul" (6)
One-step, "Darktown Jamboree."
8.5. MARGARET G. CAMERON on "Col-
lecting Old Miniatures."
9.30. Jazz Orchestra
Fox trot, "Twilight Time"; Two-step,
"The Duke and the Clerk"
9.30. A. B. Henderson
A Travelling Humorous Band, "In the
Twilight"..... E. Anthony (15)
Humorous Song, "What's it Got To do
With You?"..... Hooper and Tennant
9.45. Jazz Orchestra
Fox-trot, "Joppy"; Waltz, "Honey-
moon Chimes"; Two-step, "Comet
Hills"; Fox-trot, "Well I Am Sur-
prised" (10).

- 9.0-9.30.** Interval.
9.30. NEWS. S.B. from London.
Local News and Weather Forecast
9.45. Mr. F. HOPE-JONES. S.B. from Lon-
don.
10.0. Jazz Orchestra
Waltz, "Throughland and the Nights",
Fox trot, "The Duke and the Clerk" (10).
One-step, "Let's go to the Westbury"
10.15. A. B. Henderson.
Musical Monologues—
"The Mother and her Child Were There"
"The Fact Is"
Clifford Gray and Nat Ayer (4)
Old English Song, "Simon the Cellarer"
Hutton (1)
10.30. Jazz Orchestra
Fingertone Recs. Waltz, "Blue Danube."
10.45. Close down
Announcer: R. M. Jeffrey.

GLASGOW.

- 3.30-4.30.**—An Hour of Melody and Waltz
O. Campbell, Bantone
4.45. TOPICS FOR WOMEN
5.15. THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
7.0. NEWS. S.B. from London.
7.10. Dr. WILLIAM KERR, Ph.D., on
"The Problems and Power
Development."

- 7.25.** Local News and Weather Forecast.
Dance Night
7.30. THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS
Vocal Numbers by DANIEL SEYMOUR
(Tenor).
Fox trot, "Geechee"; Waltz, "La
Java"; One-step, "The Duke and the Clerk";
Info, "The Duke and the Clerk";
Waltz, "Scottish"; "Mountain Dew";
Valse, "Swing Time"; One-step, "Mr
Merry"; Fox trot, "Arabian"; Blues
"Honolulu Blues"; Valse, "We're
the Blues" (6); Fox trot, "Kathleen";
9.0-9.10. Interval
9.30. NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Mr. F. HOPE-JONES. S.B. from
London.
10.0. Orchestra.
Waltz, "The Duke and the Clerk";
Fox trot, "The Duke and the Clerk";
Blues, "Cat's Wipers"; Valse,
"Merry Go-Round"; Fox trot, "Dancing
Fool" (8); Fox trot, "When it's Night
Time in Italy" (8).
10.30.—Close down.
Announcer: Herbert A. Carruthers.

A number against a musical note indicates the name of its publisher. A key list of publishers will be found on page 72.

FOREIGN STATIONS.

FRANCE.

- Effel Tower. FL. Paris. 2600 metres.
6.40 to 7.0 a.m.; 11.0 to 11.30 a.m.; 3.40 to
4.0 p.m.; 8.30 to 9.0 p.m.; 10.0 to 10.30 p.m.
Compagnie Française de Radiophonie, Emission
Radiolat. SPH. Paris. 1780 metres.
12.30 to 2.0 p.m.; 4.30 to 6.0 p.m.; 8.30 to
10.0 p.m., Sundays and Thursdays Radio
Dancing at 10.0 p.m. Close down at 10.45.
L'Ecole Supérieure des Postes et Télégraphes.
PTT Paris. 450 metres.
Sunday 8.30 p.m.; Monday 9.0 p.m.;
Tuesday 8.0 p.m.; Wednesday 8.45 p.m.; 8.45
p.m.; Thursday 8.30 p.m.; Friday 8.30 p.m.;
Saturday 9.0 p.m.

GERMANY

- Keenigswinterhausen. LP. Berlin. 2700
and 4000 metres.
Sunday 11 a.m. to 12 noon. 2700 metres.
Other days 6.0 to 7.0 a.m.; 11.30 a.m. to
12.30 p.m.; 4.0 to 4.30 p.m.; 4000 metres.

SWEDEN

- Telegrafverket, Forsakerst on, Stockholm. 450
metres.
Monday Friday and Saturday 6.0 to 7.0 p.m.
Svenska Radiobegjeter, Forsakerst on, Stockholm.
440 to 470 metres.
Tuesday, Thursday and Sunday 7.0 to 9.0 p.m.
Nya Varvet, Galtburg. 780 metres.
Thursday 6.0 to 7.0 p.m.

SWITZERLAND.

- Radio Station Marconi. TSF Geneva. 1100 metres.
Wireless transmissions only Sundays excepted,
1.30 to 1.30 p.m.
Lausanne. HB2. 1100 metres.
4.0 p.m. Tuesday, Thursday, Saturday.
7.0 p.m. Monday, Wednesday, Friday, Saturday.

- Radio-Électrique, Brussels. 410 metres.
5.0 p.m. Music. 8.30 Concert.
Poste de Haeren, Brussels. BAV 1100 metres.
At intervals 1.0 to 5.30 p.m. daily. News
and Weather Report
9.0 p.m. Concert. Tuesdays only.

HOLLAND.

- The Hague. PCGG. 1070 metres.
3.0 to 5.0 p.m. (Sunday); 8.40 to 10.40
Monday and Thursday.
Labor. Housen. PCUU. 1050 metres.

- 9.40 to 10.40 a.m. (Sunday) Concert; 9.40 to
10.40 p.m. (Sunday) Concert; 7.40 to 9.40 p.m.
(Tuesday) Concert; 7.45 to 10.0 p.m. (Thursday,
Concert.

- Volhuysen. PCRK. 1070 metres.
8.40 to 9.40 p.m. (Friday) Concert.
Amsterdam. PA5. 1100 metres.
7.40 to 9.10 p.m. (Wednesday) Concert.
The above times are all Greenwich Mean
Time.

AMERICA.

- Radio Electric Co. WGY. Schenectady N.Y.
380 metres.
Radio Corporation of America. WJZ. New
York, N.Y. 455 metres.
John Wanamaker. WOO. Philadelphia, Pa.
509 metres.
L. Bamberger and Co. WOR. Newark, N.J.
495 metres.
Post Dispatch. KSD. St. Louis, Mo. 546
metres.
Rensselaer Poly. Inst. WHAZ. Troy, N.Y.
380 metres.

Go one better— for £6 : 1 : 1 down



Marconiphone Ideal Home Combination

(Hire Purchase Terms on application.)

Marconiphone V2, Loud Speaker, Marconiphone
Voice Amplifier (Two-Stage).

You need no longer be content with anything but the proved best in Wireless Receivers. The Marconiphone V2—the 20-guinea two-valve set that gives you all the British and Continental Stations and has even received America *direct*—can now be yours for a first payment of £6 1s. 1d., complete with headphones, valves, accumulator, batteries, etc. The balance is payable in small monthly instalments.

On terms proportionately increased you can have the Marconiphone V2 with the loud-speaking equipment illustrated here in the Ideal Home Combination; and if you already have the Receiver you can obtain the Marconiphone Two Stage Voice Amplifier in the same easy way.

Avail yourself of this great offer to-day. Fill up the form below and post it now.

The Marconiphone

The Triumph of the Master Mind

THE MARCONIPHONE Co. Ltd.,
Head Office - MARCONI HOUSE, STRAND, LONDON, W.C.2.
District Offices and Showrooms
LONDON AND SOUTHERN DISTRICT:
Marconi House, Strand, W.C.2.
CARDIFF DISTRICT:
Principality Buildings, Queen Street, Cardiff.
MANCHESTER DISTRICT:
17 Whitworth Street West, Manchester.
NORTHERN DISTRICT:
101 St Vincent Street, Glasgow.

POST THIS COUPON TO-DAY
to your local Distributor or Marconiphone Branch.

Please send me a free copy of the book, "The Marconiphone Makes It Easy," containing Hire Purchase Application Form.

Name _____

Address _____

S.T. 3.

The Children's Corner. CONDUCTED BY UNCLE CARACTACUS.

A Wonderful City and its Story.

HELLO, CHILDREN

Wouldn't you like to take a trip round the world some day? I'm sure you would, and so get to know all the wonderful places and strange people you hear of and read about.

Perhaps some day you will, and in your journeyings visit a famous city called Constantinople.

What is it like?

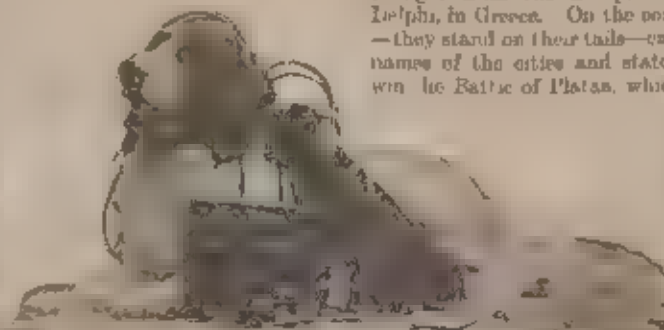
On the very edge of the city, the drop blue water of the Bosphorus, the gateway of the East, flows over the red of the ship, you can get a glimpse of the city with its beautiful golden domes and towers.

The Queen of the World.

Constantinople is really made up of several parts. On the Asiatic side, the European side, Pera on the east of the Bosphorus, Pera on the north, and the old Mohammedan quarter of Stamboul on the south.

It was the Greeks who first built a city when Stamboul now stands. This was in the year 667 B.C. and the city was called Byzantium. Then came the Emperor

Constantine and founded a new city by using with him the most perfect sculptures of the world.



Two wireless enthusiasts, "Cosar" and "Buddy," who are never so happy as when listening.

Rome, to make the city beautiful, and for a thousand years the City of Constantinople ruled as the queen of the world.

As you sail up the long, narrow harbour, the Golden Horn which separates the city from the Bosphorus, you will see at the mouth of the harbour a great amount of shipping; trading vessels are there flying the flags of every country of the world, men-of-war, and pleasure boats of every kind. You land at the Galata quay and making for the oldest part of the city.

Here you will see tall bearded men with flowing white beards and red faces collecting the toll of one piastre; Armenian priests in flowing black cassocks and tall, black beaked hats pass by veiled Turkish ladies, in long black chakras, Arabs, their white robes streaming in the breeze, strings of mules, horses, donkeys and some times camels—an endless procession.

A Famous Mosque.

Having crossed the bridge, a little way up the hill you come to the Seraglio, the old palace of the Sultans. Part of this building is now a museum, and the gardens are used as pleasure grounds for the public. At the top of the hill stands the crowning glory of Constantinople—the mosque of St. Sophia. The Christian Emperor Justinian had the foundations of this temple, and himself superintended the building of it. The first time the whole building fell down, as it was not strong enough to support the great dome, but Justinian was not deterred, and at last St. Sophia was finished. There are few buildings in the world that have a history

more than a few that have seen so many changes and changed hands.

The Mohammedan people and the Mohammedans.

they could not force an entrance on the Golden Horn the invaders took their whole fleet over the land and on reeds where Pera now stands, and dropped the boats into the harbour. Next morning the Turks took possession of the city, the last eastern Emperor, Constantine, was killed and Mohammed II, the Turkish leader rode up to St. Sophia. He fought his way right into the church, and there to this day, on the pillars, as the mark left by his blood-stained hand. The pictures have been whitewashed over, and the great Christian church has become a Mohammedan mosque.

The Serpent Column.

One of the chief treasures of Constantinople is the Serpent column which stands in the Hippodrome, where, in Roman times, the chariot races were held. This column was brought from the Temple of the Oracle at Delphi, in Greece. On the coils of the serpents—they stand on their tails—can still be seen the names of the cities and states that helped to win the Battle of Plataea, which saved not only Greece, but

most of Europe, from Eastern rule.

Beyond the Hippodrome is the Grand Bazaar where you can buy anything from the most wonderful

and Persian rugs, embroideries, and silks to Turkish delight.

The streets of Constantinople are very narrow and dirty, and in the Turkish quarter they are only wooden hovels. In the old part of the city they are made of red stone, and are rather like old English houses. The Patriarch, or head of the Greek Church still lives in this part of Stamboul, but the main doors of his dwelling are always closed. They will only be opened when the Patriarch, as through them to celebrate a Christmas service in St. Sophia.

Stretching from the Sea of Marmora to the Golden Horn are the old walls of the city. They are tremendously strong and have towers every thirty yards. At the Marmora end there is a fortress where the political prisoners are confined. It was at the Rumeli Kiosk in these walls that Constantine was killed when Mohammed II. captured the city. At the Beophorus end of the wall stand the ruins of the palace of Palaeologus, from which you get a perfect view of the ships in the Golden Horn.

Now isn't this a good story this week?

(Continued in column 1, page 65.)

RIDDLES.

Here are some good riddles to ask your friends.

What turns to keep a secret?

Answer: A tongue.

What teeth never bite?

Answer: The teeth of a comb.

Two Outstanding Achievements.

THE PORTABLE-FIVE.

The only Portable Receiving Set in a leather suitcase—equipped with No Aerial and No Earth. It is Entirely Self-Contained, including valves, batteries, variable loop aerial and Loud Speaker. Really good reception on the Loud Speaker at 25 miles or on Headphones at 500 miles.

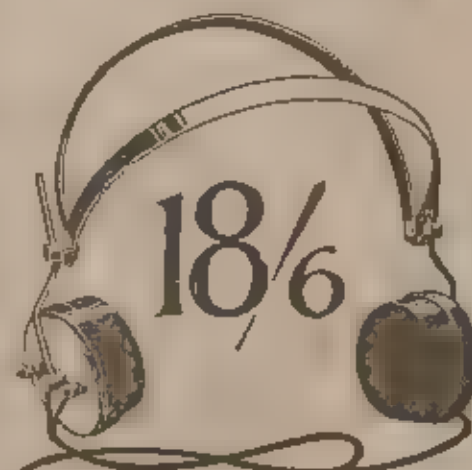
THE SUPERFIVE.

A Five-Valve Cabinet Receiver for use with either Dull or Bright emitter valves. Owing to its many Special and Exclusive features really good Loud Speaker reception may be easily obtained at 500 miles under normal conditions—under reasonably favourable circumstances good Loud Speaker reception at 3,000 miles has been frequently obtained by private users.

Write for special illustrated catalogues describing the above to—



92 QUEEN ST. HAMMERSMITH, LONDON, W 6.
TELEPHONE: 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500.



THE NEW FELLOWS LIGHTWEIGHT PHONES

These are the most comfortable and most efficient of any yet designed. They are made of the finest materials and are of a design which is both simple and elegant. They are available in two sizes, 18/6 and 25/6.

FELLOWS

Broadcasting and the Cinema.

By C. A. Lewis, Organizer of Programmes.

ADMITTEDLY, it is a bore when one is sitting not to be able to see the performer. And it is a bore when one is at the cinema not to hear what the performer are saying. Why not allow these two complementary forms of entertainment to join hands?

Television is a long way off, and, as for radio, the various inventions in regard to making films are not achieving success. Then why not arrange a broadcast play to be transmitted to cinemas? There is a regular difficulty about this.

The story would have to be specially selected of course to make it adaptable to both mediums, but this should present no great difficulty to a scenario writer with a good dramatic sense as well.

A Novel Rehearsal.

In making the film the actors and actresses would definitely have to speak their words, in order to give a variety of shade to the final broadcast-cum-cinema effect.

When the film had been made, the broadcast actors would have to go over the words of the play with great care, rehearsing before the microphones with the film being passed through the cinematograph and projected to a screen at the end of the studio. In this way the speakers would soon be able to synchronize exactly with the film as it was passed through.

Then, having distributed duplicates of the film to every cinema within a radius of fifty miles of the transmitting station, the play could be broadcast.

At the cinema, loudspeakers would be installed in the auditorium, and each operator would wear a pair of headphones over his head so that he could hear exactly what the broadcasting actors were saying, and could regulate the speed of his projector accordingly. By this method a perfect synchronism between the studio and the cinema could be effected.

Loud Speakers as Actors.

The actors would be sitting in the studio before the microphone speaking their lines as they watched the film pass on the screen before them; in a hundred other cinemas the film would be passing simultaneously, and the loudspeakers would take the place of the actors.

By such means as this, both the cinema and broadcasting would be given a tangible reality which is missing at present from both.

It is true that this is only an imitative art. It is simply attempting to reproduce the conditions of the legitimate stage by artificial means.

Devotees of broadcasting and the cinema both declare that each has its own line, it is not the same.

While this is true, no doubt, there are points where the technique of various branches of art can merge, and there seems no reason why this should not be one of them.

Difficulties in the Way.

There are practical difficulties, too, of course. To make a hundred copies of one film would be an expensive matter, but this would be necessary if the broadcasting was not to be wasted, so to speak.

Then the play could not be repeated night after night for the benefit of the cinemas, unless a number of films were not made for such a purpose. And it is at the ordinary listener who stayed at home and did not visit the cinema? He would be left with a half-baked experience at which, though it might be as

most every other form of entertainment, it is the variety of programme that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

A Workable Scheme.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

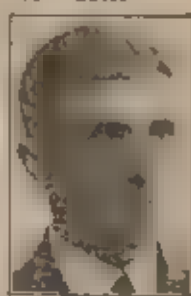
It is a fact that we give a different type of performance, and it is a fact that we give a different type of performance.

B.B.C. PERSONALITIES

Mr. E. Lynch Odhams.

Station Director, Newcastle.

TO a man of the South country the Tyne-side is something of a puzzle. Famous for his hard-headedness tempered with an innate kindness, he is equally famous for his rare expressions of appreciation. When they are given, they are valued for their sincerity, when they are withheld, it does not always follow that appreciation is lacking.



MR. E. LYNCH ODHAMS.

To a person of a more spontaneous temperament this apparent difference is at first try and in many cases disheartening.

When Mr. E. Lynch Odhams first went to Newcastle in succession to Mr. Herbert Freer as Station Director this was one of the first psychological problems with which he was confronted. (That he is now popular with large sections of his public speaks well for the courage and the ability with which he faces his problem.)

Writer and Traveller.

The Tyne-side, though he does not shoot it from the house-top, is as great a lover of music and has as keen a throat for knowledge as any of his countrymen. He watches the efforts, critically the programmes that are broadcast from his station, and the fact that Newcastle is believed to have the greatest number of listeners in relation to its population shows that, however critical the listener may be, Mr. Odhams may be said to have succeeded.

The feeling that London is an improvement on the direct programmes exists strongly in Newcastle, but it must be remembered that it is for the London people to frame the programme. This disadvantage is a serious one, and when one considers the trouble of the small studio, the limitations of simultaneous broadcast and the obstacles to progress are obviously considerable.

Mr. Odhams has had a varied experience. At an early age he developed a love of writing and his pen is now, perhaps, his best medium of self-expression. Whether he be writing for a daily or a quarterly humorous vein, it is some part of his own personality which is put on paper. For many years he was connected with a well-known newspaper-owning house, and lived, therefore, in an atmosphere charged with many and wide varying interests of life. A desire to see something of the world impelled him to chase this work for some other abroad, and journeying Eastwards, he eventually lived for some time in India.

His organizing ability which he has shown, and which is so necessary to the successful directing of a broadcasting station, was developed during the years when Mr. Odhams was finding general company experience as a director and secretary to a publishing house.

He is a quiet worker, shunning for himself the light of publicity, and his quickness in adapting himself to the peculiar needs of the situation is a great asset in his present work in Newcastle.

Ambitious Plans.

His plans for the future are well laid out. All British programmes are to be broadcast on George's Day; there is to be an augmented orchestra for special occasions; and on May 1st he will give Bernard Bennett's 'May Queen' from the station.



ECONOMY AND COMFORT

Extended earphones. Specially recommended for married couples.

The Mighty Atom and Its Work.

A Talk from London, by Sir William H. Bragg, F.R.S., D.Sc.

Sir William Bragg, President of the Royal Institution, is one of our foremost British scientists and he is an authority on X-Rays and crystals. He has written extensively on various scientific subjects chiefly on radio activity. The following is one of a series of Talks which Sir William is giving from London.

TWO thousand years ago the famous Roman poet Lucretius wrote a book which he called "Concerning the Nature of Things." He maintained the view that everything round us is made up of innumerable particles or atoms. The word atom means something which cannot be cut. On this view, for example, if the water in a bowl were divided into a thousand parts, and again one of these last into a thousand parts, and so on, we should come at last to the atoms of water and the subdivision would have to stop.

It is not only for the water but for everything else whom he was arguing, that the subdivisions could be carried on for ever and ever, and that however far we went, we should still have water or air or something of the kind of water in it.

Of Vital Interest

The point may seem at first sight to be unimportant—a mere sport for philosophers. But it is not so; on the contrary, it is of vital interest to all of us. The world would have developed, and would now be developing, in a very different manner and all our lives would be different if the theory of Lucretius had not been the more truthful of the two.

As I have said, Lucretius was explaining the theory already and far in advance of Lucretius. There are, he said, a number of kinds of atoms, but all the atoms of one kind are alike. All the substances which we see and handle in such great variety are compounded of these atoms. Modern chemistry is founded on this idea. In some substances only one kind of atom is present, as in the case of diamond or carbon. Most substances, however, are compounds of two or more kinds of atoms.

The First Step.

The first step in the process of the formation of substances is the coming together of atoms that have entered into alliance with each other. For example, two atoms of aluminium and three of oxygen agree to unite, and so form a molecule, known as that of alumina. When a number of these molecules of alumina are joined together in an orderly fashion, they make a ruby, or, more correctly, corundum, a white gem, which when suitably stained becomes ruby, or sapphire.

Or, again, one atom of sodium and one of chlorine enter into alliance, and when a number of these molecules are arranged in regular order, they make the little white crystals of common salt. Sometimes, when the water evaporates, sometimes when the sun dries it, the molecules of water are arranged in regular order, and we have ice.

Chemistry and Industry.

If we look round on the work of the world, we find that it is all based on the combinations of atoms. For instance, what a huge amount of the industry of this country is dependent on the atomic theory!

Now we may see why there was such a mighty

difference between the two old theories, one of which Lucretius defended. If all material things are made of atoms, it is worth while to learn all that we can about these atoms, so that we may understand what is going on in the material world, including ourselves. By so doing, we may acquire insight into the processes of nature and power to control them. This means that we ought to probe down into the very small things, and that if we develop our capacity to do so, as, for example, by the use of the microscope, we shall get closer to an understanding of the workings of nature, and find a rich

Ninety Varieties to Make a Universe.

For a hundred and twenty years, as I have said, we have been trying to find out what the atoms are like, and what they do. We know now that there are ninety varieties of atoms, and that they are made and all the universe as far as we know it. But we have never been able to lay our hands on anything else that is used in the construction.

That is a very strange point indeed; how strange it seems so at first. It might seem to us that we should be able to find things to build with, like bricks and beams, tiles, mortar, glass, nails, and so on, and we should be able to build a variety of structures. Why should we wonder, then, if nature can form so many different things from the atoms which we find?

But there is this great difference, that there is nothing to correspond to the builder's plans, or his workmen with their tools, or the scaffolding on which they stand. There are only the atoms, and the atoms are all alike. In the material universe, how they came to be there is a mystery.

Always Moving.

The atoms are always moving. In a piece of iron, for example, the atoms are packed together so closely that they occupy the volume of the piece. The number is inconceivably great, but it can be determined. In fact, we know the number quite as accurately as anyone knows how many people there are in London at any one moment. The diameters of the different kinds of atoms are not so very different from each other, and are of the order of a hundred millionth of an inch. They are never still—in fact, it is their motion which is their heat.

It is difficult to realize that all atoms are in motion. If you look at a piece of iron, for example, which seems to be perfectly still. The next time you look at it, you will find it is still. But it is not. It is always moving. The motion is not a steady one, but it is a constant strife between two agencies. One of them consists of the forces that draw the atoms together. There must be such forces, or we should have a gas of atoms which would fly apart. The other is the never-ceasing motion of the atoms which tends to separate them from one

another. When the latter agency is the more powerful, the atoms and molecules pursue an independent existence, meeting only occasionally. They run up against each other now and then, holding out vain hands to each other, as it were; but the pace is too great, and they cannot stay together.



SIR WILLIAM H. BRAGG.

In these circumstances, we have what we call a gas. When the motion is less and the forces begin to draw the atoms together, we have a liquid. When finally, the forces have become so strong that the atoms are tied together and we have the solid.

Now in the last twenty-five years we have made a great step forward: we have acquired new powers of seeing the very minute. We have learnt the properties of radium, and of X-rays. Light is a wave motion, and the real impellent wave is a wave of light waves themselves. We wanted a new light, of very short wavelength, and we found it in X-rays.

Wonder of Radium.

The wonder is that we can now see the very atoms and molecules themselves, we can mark their sizes and their relations to one another in nature's structure.

Radium helps us in the same way. The radium atom is one of the heaviest of all. It is a very heavy atom, and it is very unstable. It is the seeds of disintegration. At an unexpected moment, it splits up. It is an atom of bismuth, the smallest atom but one; and it is fired off like a shot from a gun. The result is a new atom, and a new atom of one of the other kinds.

Terrific Energy.

Let us fix our attention on the projectile. It starts off with a speed that would take it to the moon in two and a half seconds; but even if it has nothing more resistant than the air to travel through, it is brought up in a few inches, because of its innumerable encounters with the atoms it meets. So terrific is the speed that if it were fired from a gun, it would pass through that we can see with our eyes. We can actually see something done by one atom.

Now, if we look at the path of the atom, it is a perfectly straight path in the air. This is very different from the path of a bullet, which is curved. The reason for this is that the atom is so small that it is not affected by the air. The path of the atom is a straight line, and it is a straight line that we can see with our eyes. We can actually see something done by one atom.

Now, if we look at the path of the atom, it is a perfectly straight path in the air. This is very different from the path of a bullet, which is curved. The reason for this is that the atom is so small that it is not affected by the air. The path of the atom is a straight line, and it is a straight line that we can see with our eyes. We can actually see something done by one atom.



B.T.H. RADIO VALVES


IMPORTANT NOTICE regarding Radio Valve Patents

An Injunction with Costs & Damages

ON the 14th. March, 1924, in the High Court of Justice, Chancery Division, Mr. Justice Russell, in the action of THE BRITISH THOMSON-HOUSTON Co. Ltd. (Plaintiffs) v L. E. FALCY (Defendant), made an order restraining the said L. E. FALCY from making, selling, or otherwise dealing in Wireless Valves in any way infringing THE BRITISH THOMSON-HOUSTON Co's Patents Nos. 23,499/1909, 23,775/1912, and 148,132 of 1922, together with damages and costs.

On the same day, in a further action in the same Court, the said Mr Justice Russell granted an injunction against the said L. E. FALCY restraining him from infringing THE BRITISH THOMSON-HOUSTON Co's registered Trade Mark "MAZDA," and from passing off goods not of THE BRITISH THOMSON-HOUSTON Co's manufacture as or for the goods of THE BRITISH THOMSON-HOUSTON Co. Ltd., and also providing for payment of costs and damages.

Legal proceedings will be brought against infringers, whether importers, sellers, or users of infringing valves, to restrain them from infringing the above-mentioned Letters Patent and also against any person or company unlawfully using the said Trade Mark "MAZDA."

All Valves manufactured by THE BRITISH THOMSON-HOUSTON Co. bear the stamp of the British Broadcasting Co. Ltd. and also the Trade Mark  of THE BRITISH THOMSON-HOUSTON Co. Ltd

Issued by the British Thomson-Houston Co. Ltd., Crown House, Aldwych, London, W.C.2

The Children's Corner.

(Continued from page 41.)

SABO MAKES PAINT.

By E. W. Lewis.



THE monkeys often quarrelled among themselves, but they were friendly with all the animals who lived in the forest.

One day, when the monkeys were in the forest, they saw a badger who lived on the edge of the forest with his family.

They lived several families of coveys. Coveys are small, soft, furry, and gentle creatures.

One day it happened that about that time a covey was being troubled a good deal by an opossum, who had come over from America somehow and really had no business to be in that part of the world at all. He was a very rascal, and had taken a great fancy to coveys.

The coveys told the monkeys about him and asked for help. So the monkeys put their heads together, and by and by they thought of a plan. It was Sabo's plan.

They went one evening to see the badger who lived on the edge of the forest with his family, and they told him all about it.

"We'll paint you brown all over," said Sabo, "so that you will look like a covey, and then you'll give Mr. Possum what for!"

So they found some yellow clay, and mixed it into a paste with water, and painted the badger all over with it.

That evening when the opossum crept out of the forest to find his supper, he soon spied, not very far away, what was the plumpest and finest covey he thought he had ever seen.

But the badger was watching out of the tail of his eye, and when the opossum sprang, he sprang too. They met in mid air.

The badger used his claws and his teeth to good purpose, and when the opossum found himself biting bristles he knew that he had been deceived. He broke loose and ran away.

He ran to his tree where he sat leaving his wounds.

Sabo was rather proud of the success of his plan; and, one day, soon afterwards, when he had seen a herd of zebras feeding in the open, he said to the monkeys, "Let's play at being zebras!"

So Sabo got an empty coconut and some white mud from a claypit, and mixed a lovely paint—yellowish whitish. They made white lines all over themselves: round their necks and their shoulders and their middles. And Sabo painted himself with white rings all round his body, and white lines over his arms and legs. Then they went to the river and dipping on all fours

played at this game for the whole of the evening, while they were waiting for something else to do. The monkeys saw the face of a lion looking at them from the bushes.

The monkey who had seen him ran away and they all bolted as fast as their legs would carry them to the nearest tree. The lion was so surprised at seeing zebras climb a tree that he did not even spring out at them. So the monkeys got safely away.

WIRELESS VALVES



First Across.

2K P. Mr. Partridge, Mitcham. The Mullard vacuum valves are on the left and the Mullard transmitting valves on the right.

YOU know the keenness and the rivalry which goes to win the coveted phrase, "First across." Every wire is subjected to most careful scrutiny, but the choice of valve is almost a religious ceremony, so essential is the right selection of the valve.

The First amateur "First across" the Atlantic, working both ways, was

Mr. PARTRIDGE, MERTON LANE, MITCHAM.

and the First schoolboy

Mr. C. W. COYDER, MILL HILL SCHOOL.

They both used

MULLARD VALVES.

Why not get the best out of your set? The Mullard range is comprehensive and any dealer can supply you with the right Mullard valve for your circuit or set.

Ask him to-day.

Mullard



Add. The Mullard Radio Valve Co., Ltd. 10, Abchurch Lane, London, E.C. 4. Telephone: 5111, 5112, 5113, 5114.

THE
WORLD'S
STANDARD

AMPLION

WIRELESS
LOUD
SPEAKER.

Better Radio Reproduction invariably follows the use of an Amplion.

Associated with a suitable Receiving Set, speech as well as Vocal and Instrumental Music is "brought out" in full volume with extreme clarity and in a wonderfully Natural Tone

The result of over 30 years' experience in Loud Speaker construction is embodied in the present day Amplion. No other Loud Speaker can compare with an Amplion in quality of reproduction, acoustic amplification, commercial value. In the Amplion range there will be found a model for every occasion at prices from 22.2.8.

AMPLION LOUD SPEAKERS

are supplied by the principal producers of **Radio Apparatus** and retained at fixed prices by all "Wireless" Dealers of repute.

Descriptive Folder W.S. gladly mailed upon request.

ALFRED GRAHAM & COMPANY
(E. A. Graham)
ST. ANDREW'S WORKS, CROFTON PARK,
LONDON, S.E.4.

Phone: "Saville" 520-2-3. "Narcissa" 517-2-3, London.
West End Showrooms - 25-26, Savile Row, W.1.
Suburban Showrooms and Service Stations -
82, High Street, Clapham, S.W.4.



Russian Folk Songs.

A Talk from Glasgow, by H. Brennan.

NO nation of Western Europe possesses such an astonishing wealth of traditions, tales and folk songs, or such a rich cycle of ancient epic songs as Russia.

In Russia there are still remote villages practically untouched by civilization, in the modern sense of the term, and as late as the end of the nineteenth century bands were still wandering about the vast steppes of the Russian, reciting poems of very ancient origin, to the accompaniment of a primitive string instrument called "bandoura." The songs of these minstrels reached back to the remote time when the early Slavs, emigrating from Central Asia, reached Europe and began to set up there the Pagan gods they had brought with them.

Worshipping Nature.

These gods, good and evil, were the personification of the forces of Nature. The religion of the Slavs was then a nature worship, and upon it was grafted a system of ancestor worship, not greatly different from that of the Germans. The adoption of the Christian faith, however, did not suppress the old beliefs, especially at the time of the great wars, when the people turned to their old gods for help. The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world. The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world.

The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world. The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world. The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world. The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world.

Wives by Capture.

In olden times it was not unusual for a man to capture a woman and make her his wife. This was done by force, and the woman was then considered the property of the man. This was a common practice in many parts of the world, and it was often the result of war or raiding parties.

The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world. The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world. The old gods were worshipped in the forests, and the people believed that the spirits of the dead were still present in the world.

Handed Down for a Thousand Years.

Next in importance to these lyrical folk songs are the epic songs of Russia. In many countries these epics were committed to writing at a very early date. In Western Europe this took place in the Middle Ages, and they are known as the modern world in that form only, not the slightest trace of them has lingered among the people. Russia is the only European country where epic songs handed down wholly by oral tradition for close on a thousand years are not only still flourishing in certain districts, but are even extending into fresh fields.

The King's Wireless Set.

A Gift to His Majesty from the B.B.C.

THE King's wireless set, designed by Captain P. P. Eckersley, Chief Engineer of the B.B.C., has been presented to His Majesty by the B.B.C. The set is of the cabinet type, and is of a very modern design. It is of a very modern design, and is of a very modern design.



The Cabinet containing the set.

To form an aerial and earth, copper plate has been let into the top part of the cabinet, and into the lower part close to the floor. These upper and lower copper plates form the aerial and earth respectively.

The set embodies two high frequency valves, one detecting, and three resistance capacity note magnifiers, and works a loud speaker. There are two compartments with doors, which open outwards. In the left-hand compartment are the valves and electrical gear, and in the right hand compartment is the loud speaker. Between the two cupboards there is a third compartment, which, however, does not open in the front. The back is removable and thus enables the accumulators and batteries to be replaced when desired.

Four Headphones.

There is also a small drawer in the centre of the cabinet, which when pulled open reveals a plugboard for headphones, the latter being housed in a compartment above the loud speaker.

Should it happen, therefore, that the King should desire to listen by headphones, these are simply taken from the cupboard, plugged

strength is considerably cut down by arranging in the head phone circuit a rejector circuit to cut out the resonance of 'phones and give more perfect quality.

In its present form the set will only receive London, the tuning being left set for this purpose. The only operation that has to be performed to make the arrangement sets is to close two switches on the panel. The King set, however, receives all British stations by having an attachment of outside aerial and earth to the copper plates of his set.

The execution of the electrical parts was done by the British Broadcasting Company, but the set is to be worked by the electricians at Buckingham Palace.

The character of the design of the inland cabinet is purely modern. It is constructed of mahogany with ebony panels with inlaid ivory lines, and is mounted on an ebony stand.

The cabinet was made in the workshops of Messrs. Heal and Son, Ltd., Tottenham Court Road.



THE CABINET OPEN.

Showing valves and cupboard for loud-speaker.

After the set was installed in the palace, the following letter was received from the Lord Chamberlain by Lord Gainsford, the Chairman of the British Broadcasting Company, Ltd.,—

"My Lord,
I have received the King's commands to convey to you, as the Chairman, and to the Board of Directors of the British Broadcasting Company, Limited, an expression of His Majesty's appreciation of the gift of the wireless set presented by your Company, and signed by the Chief Engineer of your Company."

The set was presented to His Majesty on Monday at Buckingham Palace to receive on His Majesty's behalf this Set presented by your Company, as representative of the British Wireless Manufacturers. I was enabled personally to give testimony to the admirable working of the apparatus, on the construction of which much careful thought and ingenuity have been bestowed.

I am further commanded to assure you that the gratification it affords His Majesty to feel that the installation of this Wireless Set at Buckingham Palace will enable the King to receive the news which is daily being made in this branch of the service."

The Lord Gainsford.
Chairman of the British Broadcasting Company, Ltd.,
2 Savoy Hill, W.C.2

into the distributor board in the drawer, and all is ready for listening.

The maximum number of head-phones that can be used is four. The 'phones themselves work from the loud speaker terminals, but the



Listening to the city—

Away in your Cottage home, outside the City, far from the hub and bustle of business, you may sit in comfort during these cold evenings and yet share the enjoyment of music, the interest of late news, and other matters for your edification.

Providing you are within a radius of 30 miles of a B.B.C. Station this wonderful little set will give you unbounded pleasure. The Crystal Set and 2-Stage Amplifier combined will give most perfect results in your small room and will operate the Western Electric Loud Speaker No. 44004 direct. It is fitted with Wecovaloes, which operate off dry batteries, so that you have none of the trouble attendant upon the use of accumulators, and the special distortionless transformers render the combination almost perfect in its reproduction.

If you prefer to use Head-phones then the range of the set is at least doubled.

Western Electric

MAKERS OF OVER HALF THE WORLD'S TELEPHONES.

The combination illustrated above consists of:—

Wecoming Set No. 44080, a Crystal Set with Double Amplification £12 0 0

Loud Speaker No. 44004, of medium size with a metallic diaphragm and adjustable air gap. £3 17 6

(B.B.C. Contributions extra.)

Suitable for reception of a B.B.C. Station within a radius of 30 miles and sufficiently powerful to fill a small room.

WECOVALES AND WECOMING SETS ENSURE ECONOMY. THEY OPERATE OFF DRY BATTERIES, AND NO ACCUMULATORS ARE NECESSARY.



ADVERT. OF THE WESTERN ELECTRIC COMPANY, LIMITED, CONNAUGHT HOUSE, ALDWYCH, W.C.2.
ASK YOUR DEALER FOR PARTICULARS.

Wireless Programme.

Birmingham

Week beginning April 6th, 1924.

SUNDAY, April 6th.

10.30 and 8.30-10.15.—Programme S.B. from Birmingham

MONDAY, April 7th.

4.430.—Programme S.B. from Birmingham

45-6.45. KIDDIES' CORNER

8.10.30. Programme S.B. from Birmingham.

TUESDAY, April 8th.

3.30.4.30.—Programme S.B. from Birmingham.

45-6.45. KIDDIES' CORNER

7.0-11.0. Programme S.B. from Birmingham

WEDNESDAY, April 9th.

3.30.4.30.—Programme S.B. from Birmingham

45-6.45. KIDDIES' CORNER

THURSDAY, April 10th.

Programme S.B. from Birmingham

KIDDIES' CORNER

Programme S.B. from Birmingham

FRIDAY, April 11th.

Programme S.B. from Birmingham

KIDDIES' CORNER

Programme S.B. from Birmingham

Local Concert.

7.0-11.0. Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

SATURDAY, April 12th.

Programme S.B. from Birmingham

KIDDIES' CORNER

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

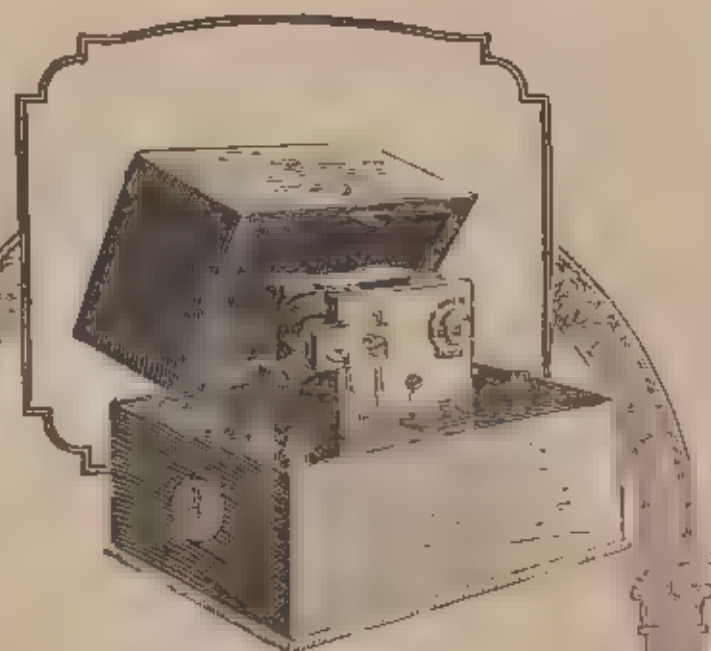
Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham

Programme S.B. from Birmingham



—when to use a Brown Microphone Amplifier.

FOR perfect reproduction without distortion there is no better method than using a BROWN Microphone Amplifier. Its clear and true reproduction is produced by a sensitive microphone whereas the ordinary low frequency amplifier requires two valves and no guarantee to secure the same result. The usual Type V BROWN Microphone Amplifier however, is not designed to work a Loud Speaker from a Crystal Set—the incoming signals must be of a fair strength in order to operate it. The Type C, however, is a specially sensitive model designed to enable a number of pairs of phones to be worked from a Crystal Set. Its upkeep costs are small—almost negligible. A six-volt dry battery used a few evenings every week will last for months and can be replaced at small cost. There are no valves to burn out and no accumulator to be recharged every few days. In fact, the BROWN Microphone Amplifier is a means of enjoying a loud high quality signal (or a large number of headphones simultaneously from a Crystal Set) entirely without equal for purity, volume and economy.

Types :

Model C.	4,000 ohms input	2,000 output	£6 6 0
Model V.	120 do.	120 do.	£5 5 0
	2,000 do.	120 do.	£5 8 6
	2,000 do.	2,000 do.	£5 13 6

B.B.C. Tax in each case 5/- extra.

S. G. BROWN, Ltd., Retail: 19, Mortimer St., W.1.
Victoria Road, N. Acton, W.3. 15, Moorfields, Liverpool.

Brown

POLYTECHNIC TOURS

WHY NOT
SPEND YOUR HOLIDAYS ABROAD?

AN OLD ADAGE SAYS THAT THE
LUXURY OF ONE GENERATION IS
THE NECESSITY OF THE NEXT

ONE OF THE ESSENTIALS OF
MODERN EDUCATION IS TRAVEL

SIR FRANCIS BACON SAID: —
"TRAVEL IN THE YOUNGER SORT,
IS A PART OF EDUCATION; IN
THE ELDER A PART OF EXPERIENCE"

HOLIDAYS ABROAD CAN BE
MADE, IN MANY CASES, MORE
ECONOMICALLY THAN AT HOME

TOURS TO LUCERNE, THE BERNESE
ALPS, ITALIAN LAKES, ITALY,
PARIS, ETC., CAN BE MADE WITH
THE MAXIMUM OF COMFORT AND
THE MINIMUM OF EXPENSE, THROUGH

THE
POLYTECHNIC TOURING ASSOCIATION LTD.,
309, Regent Street, London.

Send for illustrated programmes of British and
Continental Tours.

AN APOLOGY TO MARCONI'S WIRELESS TELEGRAPH Co., Ltd.

DORCO ENGINEERING CO., Ltd.,
50, Cranville Road, Child's Hill, N.W.3,
27th February, 1924.

DEAR SIR,

We admit that we have been advertising and selling Wireless Apparatus
under the name or style of the Marconi & Co. Ltd. without your consent or authority.

We ask you to accept our apology for so doing and undertake not
to repeat such infringement either directly or indirectly.

Further we agree to, at a reasonable sum by way of damages and com-
pensation to your advertising such use of this apology as you may deem desirable.

Yours faithfully,
J. W. DORCO ENGINEERING CO., Ltd.,
for and W. Dawson, Secretary.

"London calling the British Isles!"

EXCELDA HANDKERCHIEFS

Two Gold Medals Awarded
Just like a Silk Handkerchief
A Good Wearing Article
Made in all White and
Coloured Borders
Four Sizes, Ladies, Small
Gents, Medium Gents,
Large Gents
Not Expensive

Excelda Name on Every Handkerchief.

SOLD BY DRAPERS AND OUTFITTERS
ALL OVER THE COUNTRY

EXCELDA Soft Collars for Men — a Good Article.

The Spinnet House Masterpiece.

SUNRIPE

THE EXTRA SIZE
CIGARETTES

"For Size and Tone, They Stand Alone."

10 for 6^d.

20 for 1/-
Also 50's

"QUALITY
AND
FLAVOUR"

BOURNVILLE COCOA

MADE
BY
CADBURY

SEE THE NAME **Cadbury** ON EVERY PIECE OF CHOCOLATE

Wireless Programme. Plymouth.

Week beginning April 6th, 1924.

SUNDAY, April 6th.

- 8.0-8.30.—Programme S.B. from London.
8.30.—Hymn, "Onward, Christian Soldiers" (A. and M. 391).
Hymn, "Jerusalem, the Golden" (A. and M. 233).
The Rev. WILKINSON RIDDLE.
Religious Address.
Hymn "Hark, Hark, My Soul" (A. and M. 223).
(Hymns sung by Mary Edgcombe (Soprano) and Arthur Marten (Tenor).)
8.0-10.30.—Programme S.B. from London.

MONDAY, APRIL 7th.

- 8.30-8.30.—PLYMOUTH CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, April 8th.

- 8.30-8.30.—PLYMOUTH CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, April 9th.

- 8.30-8.30.—PLYMOUTH CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

THURSDAY, April 10th.

- 8.30-8.30.—PLYMOUTH CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

FRIDAY, April 11th.

- 8.30-8.30.—PLYMOUTH CHILDREN'S CORNER.
7.0.—NEWS S.B. from London.
G.A. AT-TEN-ON S.B. from London.
Weather Forecast S.B. from London.
Local News.
7.30.—THE GREAT WESTERN ORCHESTRA. Conductor: HAROLD PRIOR.

Grand March, "Spirit of Pageantry" Fletcher (3)

Fantasia, "The Baby's Opera" Byng
Indian Romance, "Silver Cloud" A. and M. (8)

- 7.45.—FLORENCE HARDING AND BLOYS
in further items from their Repertoire.

- 8.15.—HYLDA WODLAKE (Soprano).
"Sink, Red Sun" Tereza de Ruyg

- 8.20.—HAROLD PHILLIPS (Solo Pianoforte).
"Lisbostrains" Elgar

- 8.30.—The Great Western Orchestra.
Suite, "Woodland Pictures" Fletcher

Intermezzo, "In a Persian Market" Kestelbey

"Dege's March" ("The Merchant of Venice") P. 120

- 8.0.—GERALD PHILLIPS (Solo Pianoforte).
"Prelude" Bachmaninoff

- "Lisbostrains" Liszt
8.10.—Hylda Wodlake.
"Kathleen Mavourneen" Crouch

- "All Through the Night" Boulton
8.20.—Hubert Davies.
Recitative " Tarelli

- 8.30.—NEWS and Weather Forecast, S.B. from London.

Local News.

- 8.45.—Gerald Phillips.
"Hymns" Tchaikovsky

Nocturne in E Major Chopin

- 10.0.—Florence Harding and Bloys Keys
in further items from their Repertoire.

- 10.20.—The Great Western Orchestra.
Negro Jubilee Suite, "Americana" Thurbon

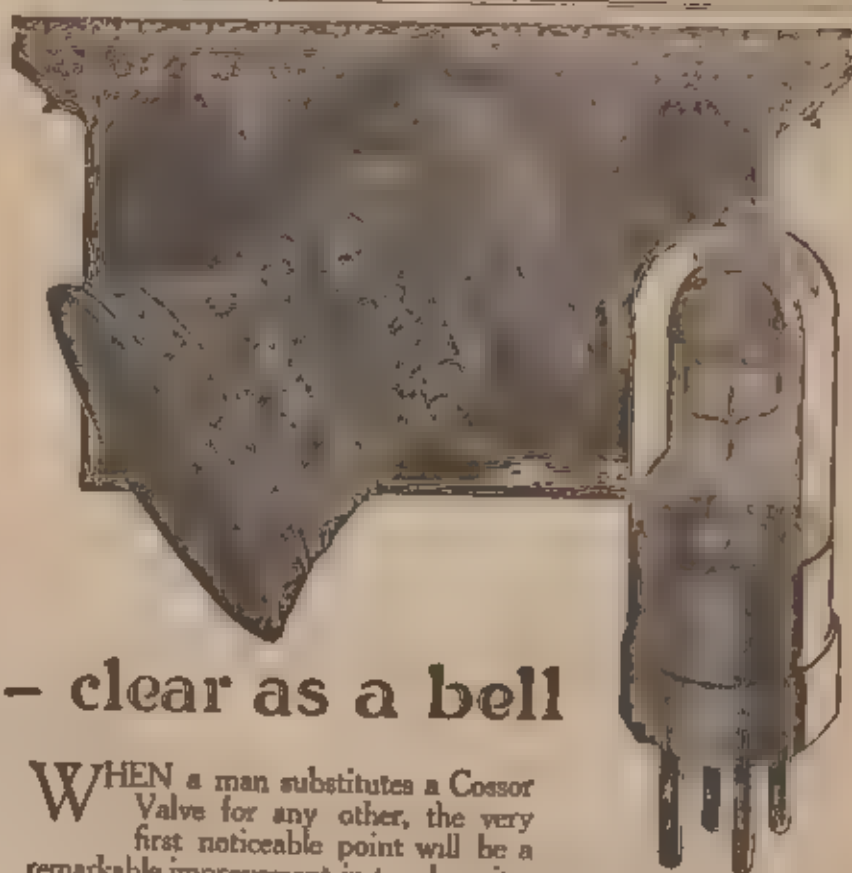
- 10.30.—Close down.

SAURDAY, April 12th.

- 8.30-8.30.—PLYMOUTH CHILDREN'S CORNER.

- 7.0-11.0.—Programme S.B. from London.

Announcer, Clarence Goode.



— clear as a bell

WHEN a man substitutes a Cossor Valve for any other, the very first noticeable point will be a remarkable improvement in tonal purity.

The reason for this lies in the fundamental differences of construction between the Cossor and the ordinary Valve with its straight filament and tubular Anode.

In the Cossor the curved filament is tucked away inside the hood-shaped Anode and Grid so that, in effect, practically the whole of the electron stream is usefully employed.

Obviously in the ordinary type of Valve a very appreciable proportion of the electron stream must leak out of each free end of the Anode with a corresponding decrease of efficiency.

Remember, efficient Grid Control is the secret of tonal purity and every stage of amplification presents an opportunity for distortion. Even one inefficient Valve in a set can prevent perfect reception.

Cossor design (protected by world patents) effectively prevents distortion and microphonic noises—its sound reproduction is literally "as clear as a bell."

Types:

P.1. For Detector and Low-Freq. 12/6
quantity use
P.2. (with red top) 12/6
For H.F. use
From all Dealers.

A. G. COSSOR, LTD. — Highbury Grove, N.4.

Cossor

GIANT 12/6

IMPORTANT TO READERS

JETTERS F. B. T. 6 JETTER shows a
 distressed. The India, 5-12
 Southampton Street Second Floor
 JETTERS F. B. T. 6 JETTER shows a
 distressed. The India, 5-12
 Southampton Street Second Floor

The first time, the night a number of
the first of the company, but the
second night, the same night, the
company, the same night, the
third night, the same night, the

...inquiries dealing with the re-
...telephone, such as the
...the
...The
...The
...The

It is in nature of NT collection of stamped and tax and receipt.

ALTERATIONS TO PROGRAMMES, ETC

As THE RADIO TIMES goes to press many of the advances in the state of publication, it sometimes happens that the B.C. Radio is necessary to make a correction or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

THOSE "HOWLER."

To all if you are attending, perform the following meditation

As in your tuning,
if the KQ.E of the bowl varies as you vary your
tuning, it is good.
It is not correct to criticize me because you
disapprove of a petname, as when the U.S.C. or
some of its children

Your neighbour may not agree with you.

Messrs George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for 'The Radio Times,' complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d. or send 4s. extra to cover postage for a copy from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

KEY LIST OF MUSIC PUBLISHERS

- 1 Boosey and Co.
- 2 C. J. and Sons, Ltd.
- 3 H. and W. M. Polishing Co.
- 4 Elkan and Co., Ltd.
- 5 F. and S. Sons
- 6 F. and S. Sons
- 7 F. and S. Sons
- 8 F. and S. Sons
- 9 F. and S. Sons
- 10 F. and S. Sons
- 11 F. and S. Sons
- 12 F. and S. Sons
- 13 F. and S. Sons
- 14 F. and S. Sons
- 15 F. and S. Sons
- 16 F. and S. Sons
- 17 F. and S. Sons
- 18 F. and S. Sons
- 19 F. and S. Sons
- 20 F. and S. Sons
- 21 F. and S. Sons
- 22 F. and S. Sons
- 23 F. and S. Sons

MUNICIPAL BROADCASTING

It is a letter from New York. On the top of the Municipal Building in that city a powerful searchlight was turned on the purpose of being used to illuminate the statue of the Virgin Mary.

It is suggested that the apparatus to be employed is made up of a series of 7/16" pipes.

UPDATES

Wireless
Productions

—It's a pleasure to use them.

"Pyramid"

H.T. batteries

Fully guaranteed, all made by a new process ensuring long life and silent working. Lapped every two volts.

15	wahl	3/4
35	"	7/8
40	"	12/8
90	"	20/6

Prices include
two special
grand prizes.



The "Bijouphone" crystal set

Nothing like it at anywhere near the price. Exclusive features:

Vacuummeter tuning.
Special auxiliary condenser and
terminal for long and short
waves.
Enriched detector with best
quality cat's whisker.
Movable chrome top and base.
Nickel plated fittings.



RANGE 30 miles—250,700 metres.
Complete 7/6. B.B.C. Tax 1/- extra.

Waters' celluloid accumulator

The result of many years' experience. Olipex's robust construction, they are free from all troubles usually associated with common batteries.

7	volt.	40	amp.	(figs.)	200-	crats	17
2	"	100	"	"	170	"	17
4	"	60	"	"	110	"	31
8	"	30	"	"	50	"	31



The "Baby Ideal" H.T. cell

Make your own H.T. accumulator

This 2-volt cell comprises 2 plates of zinc, each of $\frac{1}{2}$ in square fitted up as container having moulded ribs to hold them in position. 2—It cost $\frac{1}{16}$

2-cm³ ca. 1/6

WATES BROS LTD.
12.13.14 Gt Queen St. Kingway W.C.2

General 575-5. Zepherus 1428
 Howardsmouth 101. Old Churchmen Rd.
 Phoenix 4. Bay 11.
 Plymouth Central Hill, Raleigh St.
 Phoenix 4. Plymouth 40.

"ELECTRON" WIRE

THE PERFECT AERIAL

Aerial which needs no Insulators will increase efficiency by 50% and is cheaper than bare wire.

CLEVER ADAPTATION OF SCIENTIFIC FACT

NOT only does this wire make the most perfect aerial— as a matter of fact in many instances quite obviating the necessity for outdoor aerials with all their complicated accessories— but it is equally perfect as earth wire and lead-in, and for extension of the 'phones, loud speakers and batteries.

Wireless experts agree that the ether waves flow only on the surface or skin of the conductor which carries them. Therefore a single strand of several small wires stranded together is more efficient than a single wire of similar gauge.

THE BEST CONDUCTORS.

It is also an established fact that SILVER is the best conductor, closely followed by TIN. Silver is not only too expensive to use generally as an aerial, but for many technical reasons it is impracticable.

On the other hand, Tin, an expensive conductor, four times the value of copper, lends itself admirably, inasmuch as it can so easily be coated on other wires of the necessary strength and durability, so that it fulfils the purpose of a perfect conducting skin.

THE SECRET OF "ELECTRON" WIRE.

That it consists of eight wires— each separate strand is scientifically coated with a skin of pure tin.

Enthusiasts who are using "Electron" Wire in all parts of England and America report wonderfully— bear results with either crystal or valve sets. The ETHER waves pass over the protective coverings, all incoming signals being held. Suspend "Electron" Wire where you will, lead direct to the set, an separate lead-in required; the "Electron" Wire for the earth, and a greatly improved reception will be the result.

EXTEND YOUR PHONES or loud-speaker to any part of the house or garden with "Electron" Wire, which being insulated with vulcanised rubber, no further insulation is necessary. You may allow it to touch anything anywhere, indoors or out-of-doors in perfect confidence. "Electron" Wire has no equal at ten times the price.

The **CHEAPEST AERIAL**
and the Best in the World.

100
ft.

1/8

Carriage
Paid.

Please do not send stamps.

If you cannot get it from your local dealer, send 1/8 direct to us, together with HIS NAME AND ADDRESS, and we will send you all sufficient for a complete aerial, lead-in and earth. No stamps, please.

300ft.

43

500ft.

63

1,000ft.

103

Carriage Paid. No stamps, please.

(Laid Double for extending the 'Phones, Loud Speaker, etc.)

CERTIFICATE OF EXCELLENCE from a Radio Institute.

"Electron" Wire was tested in the Laboratory of the Radio Institute, Inc., New York, U.S.A. and found to be of the highest quality and to give the best results. I have therefore awarded this Institute's Certificate of Excellence.

(Signed) LESTER H. HUNT,

Radio Institute,
New York, U.S.A.

WHAT SOME OF OUR CUSTOMERS SAY:—

"Using Electron Wire as an INDOOR aerial, I have been able to receive every B1 station in my room."

"I removed my original aerial of 7/22 hard copper and re-erected it with your cable, and results are much better and more stable."

"Friends who have heard me are surprised at the results of the aerial with which I was a pro."—

THE
AERIAL
SIMPLY
HANGS
FROM
ROOF OR
WINDOW

IDEAL
FOR
FRAME AERIALS
No further insulation necessary.



"ELECTRON" WIRE IS SIMPLICITY ITSELF

- I. The aerial may hang from roof or window
- II. The cheap receiving set may be in the attic or the top room.
- III. Extension telephone leads of Electron Wire may run through windows to any part of the house or garden.
- IV. Everybody can listen-in at one and the same time, no matter where they are.
- V. Greatly improved reception is the result.

AND IF SUMMER
COMES !!!



ALL DEALERS CAN SUPPLY,
BUT WE WILL IF THEY
WON'T!!!

Money Refunded if not entirely satisfactory.

NEW LONDON ELECTRON WORKS, Ltd.

(Members of the B.E.C.)

Telephone—East 1831

4, REGENT'S DOCK LONDON, E 14.

Telegram—"Stumpam, London"

BL 575 Nos. 15 40 73 1/2 from Aldgate (Near East Street Station L.N.E.R.)

THE NEW HOBBY

Miss Lillah McCarthy Describes the Pleasures and Benefits of Scientific Mind-Training.

HUNDREDS of readers are spending delightful (and profitable) half-hours at the present time with the "Little Gray Books" issued by the Pelman Institute. Pelmanism, in fact, has become the hobby of everyone who has taken it up. It is amazing at its simplicity, its fascinating character, and the wonderful results it produces. It is an ideal Evening or Spare-time study and a perfect Mental Recreation.



MISS LILLAH MCCARTHY
(Lady Keeble)

What Famous Actress Says

"Pelmanism" says the famous actress Miss Lillah McCarthy, "is now my Sunday recreation. After this pleasant exercise I feel braced up, ready for my week's work, and sure that I shall be able to do my best. That is the secret I have learnt from Pelmanism—it makes you do your best, and, moreover, it makes your best better than you thought it possible to be. I am now a keen enthusiast, and am prescribing my remedy to my friends and whenever I encounter a friend who would be better for it there are many who would."

A Most Absorbing Game

And, she adds, "Pelmanism is a most absorbing game, and one which each player can learn for himself or herself. At any moment one may take up the 'Little Gray Books' and on a real mental recreation—to employ that much abused word in its proper sense."

Surely, when pleasure and instruction can be combined—when, in addition to acquiring knowledge which will stand us in good stead throughout our lives we can also find the most intense enjoyment in its study—a double purpose is served.

But, in my experience, Pelmanism does more than educate in the ordinary sense of the term.

"It recreates the mind, fills one with a new energy for work, stimulates one to a greater determination of will-power, and increases the capacity for concentration."

The "Little Gray Books"

The "Little Gray Books" (twelve in number which, together with the exercises and examination papers, constitute the famous Pelman Course, are extremely interesting from the first page to the last.

The very first book grips your attention, and as you continue the Course the deeper becomes your interest and the more efficient becomes your mind. Each book in turn prepares you for the next, and the exercises become more and more absorbing as the Course proceeds.

These exercises have been carefully devised and selected by expert psychologists, and are in themselves a delight to those who practice them. Not only do you take a delight in practicing these exercises, but you experience at

the same time the deep gratification of knowing that your mind is rapidly becoming more and more efficient.

"The Perfect Feel of a 'Fourer'"

Just as a cricketer experiences an intense feeling of gratification when at last, as the result of skilful coaching, he is able, with the minimum of effort, to crack the ball to the boundary, so you, after practicing Pelmanism for a few months, feel the same gratification at finding yourself able to do things easily, smartly and efficiently, which formerly were quite beyond your powers.

There is perhaps no sensation quite so keen as the feeling of perfect mental mastery and intellectual fitness developed by Pelmanism. With your mind working accurately, clearly, and rapidly, and with all your intellectual powers co-ordinated, and acting under the full control of your will, work becomes a pleasure because you know you are doing it well, doing it, too, with plenty of time to spare. You are the master of your surroundings and of your work.

All this Pelmanism helps you to be and to do, and by the time you have finished the Course you will have secured a complete mastery of the science of mental training, which you will then be able to apply immediately for your own personal advantage.

By means of this system you can quickly and permanently eliminate all such weaknesses and failings as—

- | | |
|-----------------|---------------------|
| —Forgetfulness | —Timidity |
| —Mind-Wandering | —Weakness of Will |
| —Brain Fog | —Lack of System |
| —Indecision | —Indefiniteness |
| —Dullness | —Lack of Initiative |
| —Shyness | —Mental Fogginess |

that handicap so many people to-day.

At the same time, Pelmanism develops such valuable qualities as—

- | | |
|-------------------|----------------------------------|
| —Concentration | —Directive Ability |
| —Observation | —Forcefulness |
| —Perception | —Self-Confidence |
| —Judgment | —Self-Control |
| —Initiative | —Driving Power |
| —Will-Power | —Tact |
| —Decision | —Reliability |
| —Ideation | —Salesmanship |
| —Resourcefulness | —Rightly-directed Energy & Power |
| —Organizing Power | —A Reliable Memory |

that are indispensable if you wish to achieve success in any sphere of life.

Full particulars of the Course (including a free copy of that interesting book entitled "The Efficient Mind") will be sent gratis and post free to everyone who uses the coupon printed below.

USE THIS COUPON (OR A POSTCARD) TO-DAY

To THE PELMAN INSTITUTE,

55, Pelman House, Bloomsbury Street, London, W.C.1

Please send me, free of charge or obligation, a copy of "The Efficient Mind," together with full particulars of the Pelman Course, and particulars showing how I can secure the same on especially convenient terms.

NAME

ADDRESS

All Correspondence is Confidential.

PELMANISM BRINGS PROMOTION

Remarkable Results

The New Pelmanism, in the opinion of *Trade*, is "100 percent better" than the former Course—and evidence pouring in daily shows that it is just what men and women require in order to increase their Efficiency, to add to their Earning-Power, to qualify for Higher Positions, and to make full use of the opportunities of advancement that are constantly occurring in Business, the Professions, and other walks of life.

The following reports from Pelmanists speak for themselves:

"Salary increased from £230 per annum, first to £400 then to £800, now to £1,000, in two years. My age is 33 years."—MANAGER

"Intellectually these exercises have given me a greater zest for everything, be it work or pleasure. Promotion has certainly been accelerated."—LIEUT. COLONEL.

"Since taking up the Course I have more than trebled my income."—CLERK

"An all-round regeneration. Concentration is much better. I have changed from an easy-going, take-it-for-granted sort, to a man with a purpose, and joy in achievement; and others are observing the change in my gain."

"Recently received a rise in salary of £200 a year."—ELECTRICAL ENGINEER

"I have received more benefits than I have space to record them. I have more energy. I have a better memory. I am succeeding more easily in my life's work. I have found the Course simply bristling with helpful features."—CLERGYMAN.

"Increased self-confidence, more tenacious memory, and a rise of £145 per annum."

"The Course has been of the greatest value. I directly ascribe to its influence the fact that my salary is now 300 per cent. greater."—CASHIER.

"I have derived numerous benefits from the Course, such as increased self-confidence, greater interest, power, larger outlook, keener mental grasp, better memory, ability to do more work and get better results, with less fatigue. Pelmanism is full of interest from beginning to end."—TEACHER.

"While I have been working through the 'Little Gray Books' I have doubled my income—this in the eight months, February to September inclusive."—MANAGER.

The Course takes up very little time, it is easy to follow, and the books are printed in so handy a size that you can carry one of them in your pocket or bag, and study it in the train, or in spare moments during the day, or, as Miss McCarthy does, during the week-end.

A full description of the New Pelmanism is contained in a book entitled "The Efficient Mind." You can obtain a copy of this book free of cost by filling up the following coupon and posting it to-day to the Pelman Institute, 55, Pelman House, Bloomsbury Street, London, W.C.1. Write for this free book to-day.

FREE Trial Offer to ALL sufferers from RHEUMATOID ARTHRITIS

Great Discovery by London Manufacturing Chemist—
Thousands Cured Prescribed and Recommended by
over 300 Doctors



Are you a
Human Barometer?

This simple home treatment is working miracles every day. CURICONES have saved thousands of sufferers from despair. Their wonderful action often begins with the first dose—pain is banished—swellings disappear—vitality is restored. No such remedy has ever before been placed within the reach of sufferers from

**Rheumatoid Arthritis,
Rheumatism, Lumbago,
Gout, Sciatica, Neuritis.**

Its action is prompt and direct. The cause, whether it be Uric Acid, Urates of Soda, Lime, Potash, etc., even Microbes is removed without resort to nauseous drugs. CURICONES are pure gelatine capsules containing an entirely new combination of substances advised by the British Pharmacological Authorities. They are pleasant and easy to take and relieve torturing pain in a very short time.

**Send for TRIAL PACKAGE
NO MONEY REQUIRED**

Fill in and post the coupon AT ONCE. You will then receive a trial package of CURICONES free of charge. It will show you how CURICONES cure Rheumatoid Arthritis, Rheumatism, Lumbago, Gout, Sciatica, Neuritis, etc. by removing the cause of the trouble. A trial package of CURICONES will show you how CURICONES cure Rheumatoid Arthritis, Rheumatism, Lumbago, Gout, Sciatica, Neuritis, etc. by removing the cause of the trouble.

Here are a few of the thousands of unsolicited Testimonials received.

Dr. D. and Dr. B. write: "I have to say CURICONES have given good results. I have been suffering from Rheumatoid Arthritis for many years and have given great relief. I have been suffering from Rheumatoid Arthritis for many years and have given great relief. I have been suffering from Rheumatoid Arthritis for many years and have given great relief."

**FREE
TREATMENT
COUPON.**

Name Address City Post Office

Address Envelope to—
STEPHEN MATTHEWS & CO., LTD
Manufacturing Chemists & Druggists
Dept. R 3 19-21 Farringdon Street,
London, E.C.4

*Send this
Coupon TO-DAY*

If you are suffering from any trouble of a Rheumatoid nature, or from any other form of Rheumatism, Lumbago, Gout, Sciatica, Neuritis, etc., you will find CURICONES a most effective remedy. They are pleasant and easy to take and relieve torturing pain in a very short time.

THE Mark of



Registered

Trade Mark

Copyright

1934

London

England

U.S.A.

Canada

Australia

India

Ceylon

Sri Lanka

Malaya

Singapore

Batavia

Sourabaya

Medan

Semarang

Yogyakarta

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg

Samarang

Surabaya

Bandung

Palembang

Manado

Macassar

Ujung Pandeg



Value for Money

A Full Sized Loud Speaker



Ethovox

REGD

A Loud Speaker of Superb Quality

OWING to the world-wide popularity of the "Ethovox" Loud Speaker, necessitating the manufacture in very large quantities, we have been able to effect substantial saving in production cost which we are happy to be able to pass on to the public.

"ETHOVOX" L.S. 120
Serial No. 4069

GUARANTEE

We hereby guarantee that the loudspeaker enclosed is new and that this loud speaker will perform under normal conditions and that it will be replaced or repaired free of charge if it should fail to do so during the period of the guarantee. This guarantee is valid only if the loudspeaker is used in accordance with the instructions supplied.

1. That the loudspeaker has not been subjected to any rough treatment.
2. That the loudspeaker has not been subjected to any excessive strain.
3. That the loudspeaker has not been subjected to any excessive heat.
4. That the loudspeaker has not been subjected to any excessive moisture.

BURNDEPT, LTD., 10, Abchurch Lane, LONDON, E.C. 4.

BUY OUT OF INCOME

- Burndept Wireless Apparatus can now be obtained on the Hire Purchase System.
- Write for terms and full information.

Belfast: Burndept Ltd., Queen's Arcade.
Leeds: Burndept Ltd., London Assurance House, Bond Place.
Cardiff: Burndept Ltd., 67, Queen Street.
Newcastle: Burndept Ltd., St. Andrew's Buildings, W. Gateshead.
Scotland: W. A. C. Smith, Ltd., 93, High Street, Glasgow.
Birmingham: C. S. Barton, 13, New Street.
Manchester: W. C. Barnard, 4, Beckett Street.
Dublin: Dixon & Heppner, 12, Suffolk Street.

Burndept Ltd., Head Office: Aldine House, Strand, London.

BURNDEPT



How one Listener cuts out Local Broadcast



The British Air Force
Office C. L. London

[illegible]

ARE you a "local listener"—tied down to one station by powerful local broadcast? If so, the experience of the writer of the accompanying letter suggests a way out for you.

The striking success of this listener is due to the incorporation in Ericsson Multivalve Receivers of the almost reaction permitted by regulations aided by highly selective loose-coupled circuits.

Nothing is spared or scamped in Ericsson Multivalve Receivers. Every detail is perfect—transformers, condensers, wiring, woodwork, etc.

Write us to-day stating your needs. Ask for our splendid list or apply to your nearest *Ericsson Agent*

**The BRITISH L. M. ERICSSON
Mfg. Co. Ltd.**

International Buildings,
67/79, Kingsway, London,
W.C.2.

IRISH FREE STATE
Stocks carried by:
W. A. DOYLE KELLY & Co.,
 174, Gt. Brunswick St.,
 Dublin.

Grinnell
VALVE
RECEIVER



(comprising a H.F., i.m.v.,
1 detector and 1 L.F.
Valve.

First-class reception of
any British and Western
Comedian in a country
without interference.
Complete in 11 H.T.
Lovers. At a show
Asia and Indianapolis.
Glen

212:0:0

FELLOWS

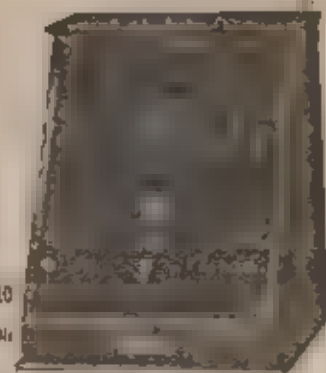
As above—with top
No. 104.

Specially Designed for
use with the above
to work on a road
the day of the year.

£8 - 0 - 0

1. *Chlorophyll a* (Chl a) is the primary photosynthetic pigment in most plants and algae. It is a green pigment that absorbs light energy in the blue and red regions of the visible spectrum.

FELLOWS MAGNETO Co., Ltd.
 100, 102, 104, 106, N. W. 13



Norway
for
**Summer
Holidays**

CRUISES AND INDEPENDENT TOURS

"Nature's Fairytale"

22 hours upon the passage. An idea: hold a seminar
on the topic. It would be a very good idea. I am
sure that the passage would be a very good idea.

BENNETT'S TRAVEL BUREAU
38 NEW OXFORD ST., LONDON, W.C.1

WALTHAM RECEPTION CUSHIONS.

WE MUST APOLOGIZE for the delay in some instances in forwarding our Reception Cushions (pat. appd. for) in response to our Advn. of the 8th. For inst. (1) a book was ordered and has now been furnished and we are most anxious to get it. These cushions are being ordered in some quantities with the Broad High Resistance Telephone (low Resistance for Value Sets). You just rest your head on the cushion to enjoy perfect Broadband Reception even with a C or S Set. The cost is reasonable, viz. 75¢ post paid (Superior cushion 21¢) and it is supplied complete with 12 t. flexible conductors (if more is required, add 2¢. per ft.) all ready to connect to your set.

It was found that the two further applications used a protocol for loading 2.0

第 1 页 共 1 页
 1. 姓名: 张三
 2. 性别: 男
 3. 年龄: 25
 4. 职业: 教师
 5. 籍贯: 广东
 6. 民族: 汉族
 7. 婚姻状况: 已婚
 8. 学历: 本科
 9. 学位: 硕士
 10. 专业: 教育学
 11. 工作单位: 某某学校
 12. 联系电话: 13812345678
 13. 电子邮箱: zhangsan@example.com
 14. 身份证号: 110101199001010001
 15. 住址: 北京市朝阳区某某路某某号
 16. 邮政编码: 100000
 17. 血型: O
 18. 身高: 175cm
 19. 体重: 70kg
 20. 爱好: 阅读, 运动
 21. 特长: 写作, 演讲
 22. 座右铭: 天道酬勤
 23. 自我评价: 积极向上, 认真负责
 24. 家庭成员: 父母, 妻子, 女儿
 25. 其他信息: 无

The WALTHAM MANFG. CO.,
2, Jackson Road, Holloway, London, N.7

Fit a 'Malone' TO YOUR 'PHONE
and you get results rivaling a
50/- LOUD SPEAKER

FOR ONLY **7/6** Postage 1

C. MALONE & CO., 7, MARK LANE, LONDON, E.C.



YOU CAN PLAY THE PIANO TO-DAY

By
Naunton's National Music
System

FAILURE IS
IMPOSSIBLE

10,000 PUPILS NOW PLAY PERFECTLY SO CAN YOU

NO FLATS, SHARPS, SCALES, OR EXERCISES.

A Pupil writes

SPECIAL TRIAL OF 100 COUPON.

To the Manager Naunton's National Music System,
27 High Street, Oxford Street, London, W.C.1

NAME _____

ADDRESS _____

I Told You So—



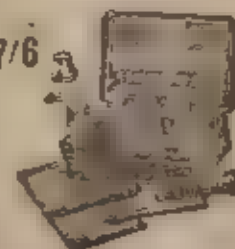
FOR HARDWARE DEALER TO SHOW
THE NEAT LIST

FLUXITE SOLDERING SET.

FLUXITE SOLDERING SET
7/6

FLUXITE SIMPLIFIES SOLDERING

Buy a tin to-day.



FLUXITE LTD., 328, Bevinston Street, Bermondsey, England.



A CRYSTAL SET OF DISTINCTION

PRICE
30/-

Highly polished
ebonite with nickel
fittings. Easy and
definite crystal
adjustments.



COIL HOLDERS

High grade polished
ebonite, guaranteeing
perfect insulation.
Lacquered brass
6 rings

PRICE
for 2 coils - 12/6
for 3 coils - 15/-

L.M. MICHAEL LTD

IN CONJUNCTION WITH B. HESKETH LTD

Showrooms:

Radio Corner, 179, Strand, W.C.2.

All correspondence to
Head Offices:
Hastings House,
Norfolk Street, Strand,
London, W.C.2.



You won't miss the shilling—so don't miss 'RADIO.'

TO-DAY! Make a note to spend a shilling!

You Wireless Enthusiasts who are poorer by this shilling will be richer in the wealth of knowledge and humour contained within the pages of 'RADIO.'

Articles by Sir Richard Glazebrook, J. C. Squire, A. P. Herbert, and others equally well-known, make 'RADIO' a Journal to be eagerly sought by those for whom broadcasting has a really deep interest.

'RADIO' is the greatest Wireless Shillingsworth you can buy.

You will know 'RADIO' by its striking three-colour cover, the design of which is shown here in black and white.

Look for it to-day—ask for it to-day. Wherever you see it—buy it at once.

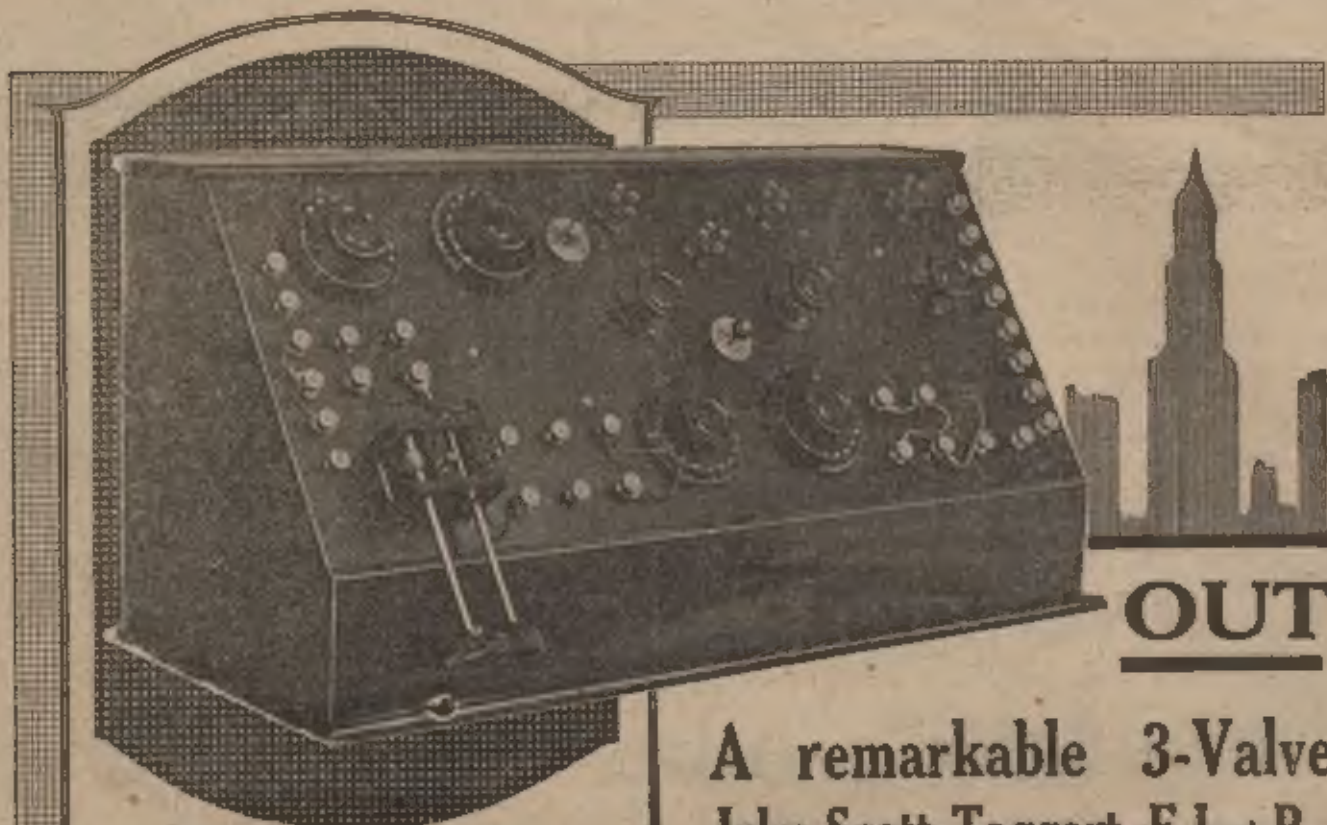
If you do not see it—ask the nearest 'Polar Stockist,' who has a supply.

Where there are neither up-to-date booksellers nor 'Polar Stockists,' readers should write direct to the publishers below, enclosing 1/2, for 'RADIO' and postage.

'RADIO'

Published by

RADIO INTELLIGENCE, LIMITED,
34-35, Norfolk Street, Strand, London, W.C.2.



Other Articles for the Home Constructor:

A Resistance-capacity Amplifier.

Designed by P. W. Morris, this Amplifier is an ingenious device which can be used as a detector or as a full-time amplifier. It is built on a single board and is very compact. It is suitable for use with a 1.5V accumulator or a 1.5V battery.

A 1-Valve Dual Receiver with Neutrodyne Circuit.

One of the advantages of R.F. Neutrodyne has always been its simplicity and its ease of construction. This has been now achieved by the introduction of a dual receiver, which makes use of a single valve and a single circuit. It is suitable for use with a 1.5V accumulator or a 1.5V battery.

1-Valve Set. Is a result it is

very simple and capable of 1000

and 1000.

A Multiple Circuit One-Valve Set.

Those who like to experiment with their sets will find this method of using one valve very different. It is a very simple and easy to construct. It is suitable for use with a 1.5V accumulator or a 1.5V battery.

The Simplest Possible Crystal Receiver.

Although almost every week sees a new type of crystal receiver being designed, producing the simplest we have ever designed a set. It is very simple and easy to construct. It is suitable for use with a 1.5V accumulator or a 1.5V battery.

A remarkable 3-Valve John Scott-Taggart, F.Inst.P.,

THE new issue of "Modern Wireless" (out to-day) contains the full constructional details of a new Receiving Set designed by John Scott-Taggart, F.Inst.P., Editor of "Wireless Weekly." This Set operates on three valves, but because it makes use of the principles of dual amplification its sensitivity and power is very considerably increased. This Receiver may even eclipse in popularity the S.T.100, which has, in a few months, become universally known as the finest 2-Valve combination ever devised.

Although this set looks so imposing and impressive, its construction is well within the ability of any person who can handle ordinary household tools. And the cost is most moderate. No elaborate switches are introduced, instead, various combinations of valves are permitted merely by means of connecting up the external terminals. No Crystal Detector is employed.

When used on quite an ordinary aerial this Receiver has picked up every B.B.C. Station and all the principal Continental ones, together with New York and other American Broadcasting Stations.

It can be recommended as the ideal Home Receiver, and the fullest instructions are given for building and operating it, together with all necessary wiring diagrams. This article alone is worth more than the cost of the whole Magazine.



NEARLY 20,000
SHORT OF DEMAND
LAST MONTH!

Modern



TO-DAY!

Reflex Set designed by for the Home Constructor

An important article by Capt. Round.

Another feature of outstanding interest is a special article on "Distortionless Reception" by Capt. Round, the inventor of the Microphones used by the B.B.C.

There is probably no one in the country better qualified to discuss distortionless reception than Capt. Round, and Radio Press count themselves fortunate at being able to publish a wonderfully helpful and really original article from such an expert.

Everyone who has built a Set or about to build one should read exactly how distortion occurs, and how it may, to a large extent, be eliminated. Many new points are raised, and the article is a most absorbing contribution to Radio journalism. Remember "Modern Wireless" was sold out within the first few days last month, several thousands of would-be readers being disappointed. If you would avoid this experience, buy your copy at once, while it is available—pages and pages of well-written and well-illustrated articles, from all Booksellers and Newsagents.

Buy your copy to-day.



Special Articles:

High Tension, Low Tension and Grid Potential—Their Importance and Inter-Dependence.

By John Scott-Taggart, F.Inst.P.

The Many Uses of a Slider and Coil in Crystal Sets.

By Dr. Chapman.

Single-valve Transmitting Circuits.

Radio for Fishermen.

How to Get the Best results from your Set.

By G. P. Kendall, B.Sc.

More about the S.T.100 Star Receiver.

Reflex Receivers in Theory and Practice.

By John Scott-Taggart, F.Inst.P.

Trouble Corner.

And many others.

Published by
RADIO PRESS, Ltd.,
Dovercourt Court,
Strand, W.C.2.



Wireless



From out of Space into the Ears of everyone

The inspiring strains of a band or the faintest note of a single violin; the appealing power of a speech or the subtle symphony of a voice . . . all these things now come into your home from out of space. Enjoy them to the full—let the Magnavox render them to you. With its full-powered reproduction and delicate precision the Magnavox has a character all its own. The Sterling Company make this pioneer of loud speakers, and make it so well that listeners always say—"That's fine—that's a Magnavox." Ask your dealer to demonstrate the



The Magnavox is ideal for home use and is undoubtedly the most popular instrument for all outdoor functions. Its construction is entirely different from that of any other loud speaker. Complete, as illustrated,
With 14-inch horn £6 6 0
With 18-inch horn £7 7 0

MAGNAVOX

"The Pioneer Loud Speaker"

The MAGNAVOX
is made at
STERLING
WORKS,
Dagenham, Essex.

Advt. of STERLING TELEPHONE & ELECTRIC CO. LTD.,
Manufacturers of Telephones and Radio Apparatus, etc., 210-212 TOTTENHAM COURT ROAD, LONDON, W.1
Works - - - DAGENHAM, ESSEX.